

Drawing : Virtuality Paper and Prehistory

virtuality Towards Pictorial Monumentalism:Tropes Concepts and Conceits of Spatial Layering in Time and Poetic

Edwin VanGorder



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Gestural Siting.../ Post simulacrae
transitive space < Rhea Rhetorics are
the trans-substantiative structures of
categorical thinking which go beyond
features of implementation to show an
emergent structure within the patterns
of thinking itself beyond its objects
while within it's subject.

Virtuality Towards Pictorial Monumetalism: Tropes, Concepts and Conceits of Spatial Layering In Drawing Tempo of Paper and Prehistory.

CONCEPT IS A WORD THAT DERIVES BOTH FROM “CONCEIT” (EXTENDED REFERENCE) AND “DRAFT”-ABSTRACT- TAKING IN... IT HAS THE ANABOLIC AND CATABOLIC MOOD OF ANALYSIS. HOWEVER CATEGORICAL THINKING IS PER ARISTOTELIAN ROOTS OF RHETORIC TOWARDS MANAGING A NECESSARY POETIC CONSTRUCT

OF INTUITION ALSO AN ECHO THEN OF AN EVOLUTION FROM MAGIC TO PHILOSOPHY WHICH WE CAN FOLLOW ACROSS THE LANDBRIDGES BY CONSIDERING SUCH HISTOIRES AS THOSE BY WHICH FOR EXAMPLE ZARATHUSTRAN OR SCHEMATIC THINKING AS WHEEL (COLOR WHEEL ETC AND CROSS INDEXING) AND ALONG WITH STARGAZING DIET MEDICINE COMPOSE BROAD CULTURAL INTERFACE WITH MYSTIC IMPULSE WE LATER ASSOCIATE WITH PERSIAN MAGI FOR EXAMPLE : NAMELY THE SCULPTURAL TURN OF SPACE WHICH BRINGS INTO VIEW ON THE ONE ONE HAND, WHAT IS SUSTAINED BY A CONTINUING UNSEEN –MET BY CONCEPTS TOWARDS “SEEING “ (SEEING THE CIRCUMSTANCE,) (THUS CONCEPT MEANS BOTH “ABSTRACT” AND “DRAFT” BUT EXTENDED BEYOND THE CIRCUMSTANCE- A “CONCEIT” OR TROPE, WHILE ...THEIR PERTAINS AS WELL THEN THE EXEMPLAR OF EGYPTIAN PRIMORDIAL CHAOS MEETING WITH THE PRESOCRATIC NOUS AND PHYSIS ...EFFECTUATING AS IT WERE THE CONSUBSTANTIALITY OF A MATRIX OF PROJECTED POTENTIALS AND POTENCIES CONFIGURED WITHIN THE POWERS OF LANGUAGE. OF SUCH PRESOCRATIC ROOTS WE CONTINUE TO PLACE ALTERNATIVE RHETORICS IN DECONSTRUCTION, POST MODERNISM, PSYCHOLOGIZED PHILOSOPHY AND PHILOSOPHIC PSYCHOLOGY I.E. KANT, LACAN, HEGEL, HEIDEGGER, DELEUZE... THUS BETWEEN ALL SUCH TRACE AND RHIZOME THE CHORDS THREADS AND STRINGS OF EVOLVING RHETORICS THROUGH TIME IN WHICH THE TENSION BETWEEN MAGIC AND PHILSOSOPHY IS NOT SO MUCH RESOLVED BUT SUSTAINED.

MY OWN INTEREST IN A PICTORIAL MONUMENTALISM WITHIN THE VIRTUAL REALM HAS TO DO WITH A MONUMENT BEING WHAT IT IS TO BEGIN WITH, A KIND OF EXISTENTIAL PRESSURE ON A LIMITED SPACE. THE IDEA OF LIMIT PERTAINS PROFOUNDLY TO DRAWING, THE TERM LIM REFERS TO DRAWING, AND STEMS FROM ROMAN FUNERARY PRACTICE, THE USE OF LIME IN SARCOPHAGUS, THE TERM EMERGES IN “SUBLIME” – SUBLIMINAL, DRAWING AS LIMMING- TERM ORIGINALLY-PASTING... HEGEL REFERS TO QUICKLIME ON BRANCHES TO CATCH BIRDS AS THE NOT-METAPHOR FOR CONCEPTS, THUS SIMULACRAE, OR THE SCULPTURAL AGENCY WHICH MAGIC MADE OF THE TERM TO MEAN OF STATUARY THE TURN INTO SPACE: SIMULTANEOUSLY BOTH AS TROPE- TURNING AWAY AND VERSE- TURNING WITHIN AS IN THE FLIP OF THE ENGRAVED IMAGE-COIN BY WHICH THAT WHICH SHOWS IS SIMULTANEOUSLY THAT WHICH IS NOT.

YET THE VIRTUAL REALM OF CYBER DRAWING TURNS AWAY FROM THAT OF EXISTENTIAL LIMIT, AND REGAINS A KIND AETHER... TO REAPPROACH A PICTORIAL MONUMENTAL I WORK FROM THE FOLLOWING SELF PARADIGMS OR CONSTRUCTS WITHIN MY OWN WORK: IN WHICH THE FLUX OF EVENTS AS RECORDED HISTORY WE RELATE TO PAPER AND THIS RECORD IS ALSO MEDIATED BY THE VAST PREHISTORY – THE OTHER SIDE OF THE COIN AND THE MEDIA OF NOT-PAPER POSED OF THE VIRTUAL REALM THUS AS CONSUBSTANTIATION TOWARDS

MATERIALS AS TROPES OF AGENCY YET A TRANSUBSTANTIATION FROM ITS OWN META LEVELS.

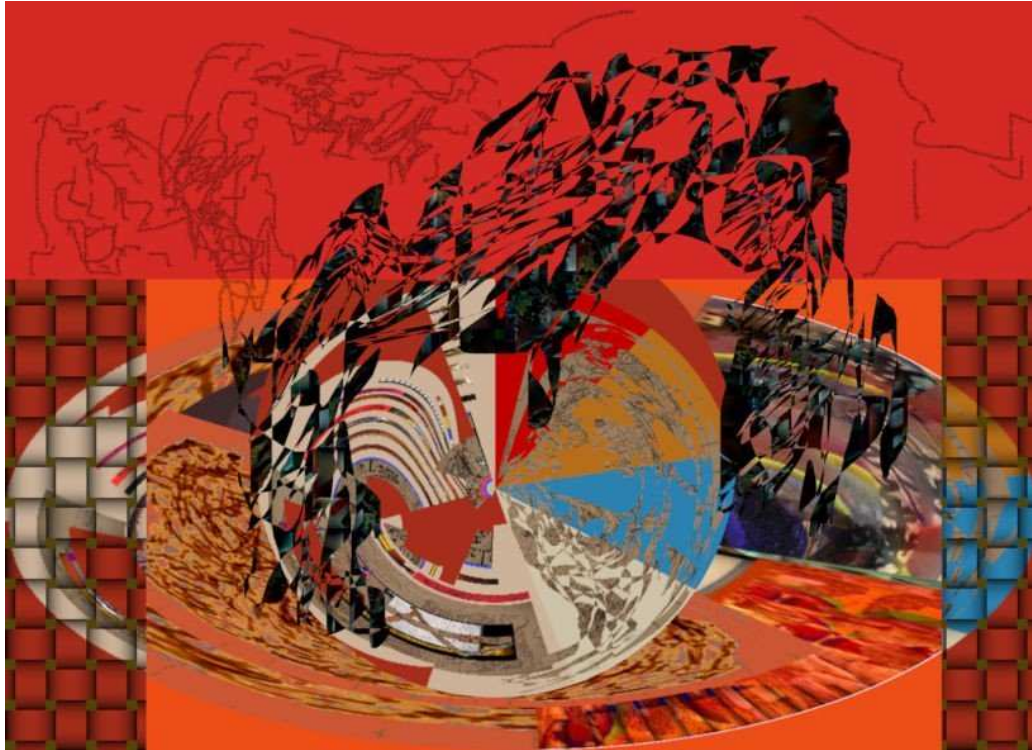
IF MAGIC CAN BE SEEN TO REFLECT AN ORGANIZATIONAL IMPULSE TOWARDS THE TURNS OF THE UNSEEN TOUCHING UPON A SENSE OF THE AETHER AND MYSTIC, WHAT IS PHILOSOPHY? I MEAN IT IN THE SENSE OF HYPNOSIS OR THE RECOGNITION OF THE SENSE OF DISENGAGEMENT THAT IS SIMULTANEOUS WITH THE ENGAGEMENT OF LANGUAGE- GAUGE MEANING PLEDGE OR TOKEN THROWN DOWN, LIKE A ROSE, A GLOVE, OR A VOTE. AND THUS TOWARDS THE “TAKING IN” OF CONCEPT (CEPT-TO TAKE) PER RE-CEPT HAS TO DO WITH SUBLATION OR A SENSE OF THE AXIS OF TIME AND EXPERIENCE AND ITS SALIENT AND SPIN, THE TURN OF PHRASE AND ART THAT ARE INTUITION ITSELF: TROPE BELONGS TO A TURNING OUTWARD’S, AND VERSUS THIS IS “VERSE” THE TURNING INWARDS WHICH TOGETHER ARE THE BASIS OF “SUBLATION” OR THE PICKING UP ON THE LACUNAE OF DISENGAGEMENT WHICH PRECEDES ENGAGEMENT AND FINDING VOICE ARE LANGUAGE. WITH PAPER WE FIND THE ACCOMPANYING “GRAPHOS”(TO WRITE- TO DRAW) BY WHICH CONCEPT IS “DRAFT” AND ABSTRACT” ACCORDING TO THE ISMS OF OUR TIMES ABSTRACT ART WOULD SEEM TO HAVE YIELDED TO CONCEPTUAL ART AS THE LATTER CLAIMS ITS NAMES SAKE. . YET CONCEPTUAL ART IS OFTEN AN EXERCISE IN HYPER CONTEXTUALIZATION MEANT TO STRIP AWAY META LEVELS AND RHETORIC’S AND IS OFTEN LINKED TO THE LEGAL “SYSTEM” PER A DOCUMENTARY AND

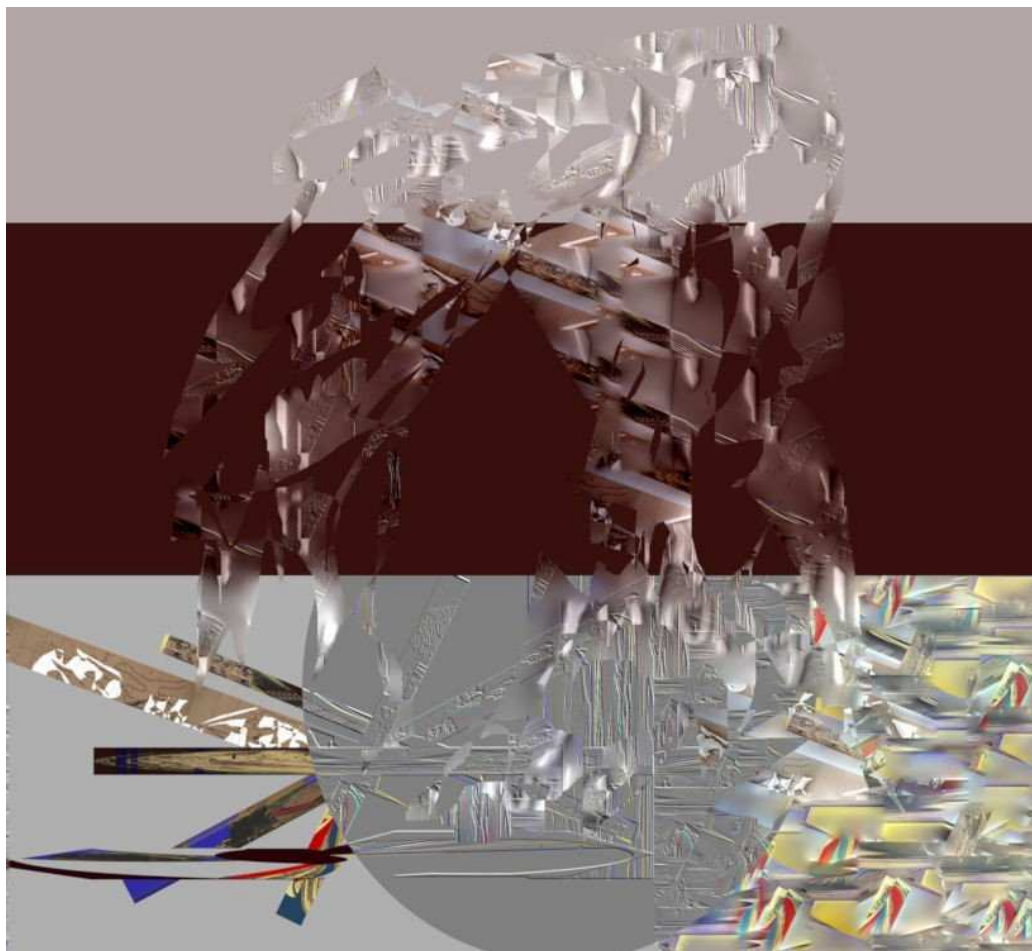
SOCIOLOGICAL TOPOS. WHICH IS TO SAY THEN, AN EXERCISE THEREWITH OF “LOGIC” BY WHICH THE CONCEPT IS NOT A RELATION OF NOMINAL TO DENOMINATIONS BUT RATHER IS ONE OF TAXONOMIES. THE “CONCEPT” HAS BEEN DEFINED AWAY THROUGH THAT PROCESS FROM THE ACTUAL MEANING OF CONCEPT WHICH AS DRAFT AND ABSTRACT WOULDST SEEM REALLY CLOSE TO SAY, ABSTRACT EXPRESSIONISM...PAPER INVITES IN SOME WAY THE TAXONOMICAL APPROACH, BUT IN PRE HISTORY WE MEET THE SIMULACRAE OF THE UNSEEN, THE VAST AMOUNT OF HUMAN DRAWING NOT AT ALL DONE ON PAPER BUT RATHER RESPONSIVE TO THE MATERIAL WORLD –OFTEN ENGRAVING, BY WHICH THE IMAGE IS A “TAKE” ON THE OBJECT STATUS WHICH IS TRANSFORMED NOT JUST BY THE IMAGE DISPLACEMENT, BUT SOMETHING THE IMAGE GIVES BACK TO THE MATERIALS, TRANSFORMING THEM IN TURN.

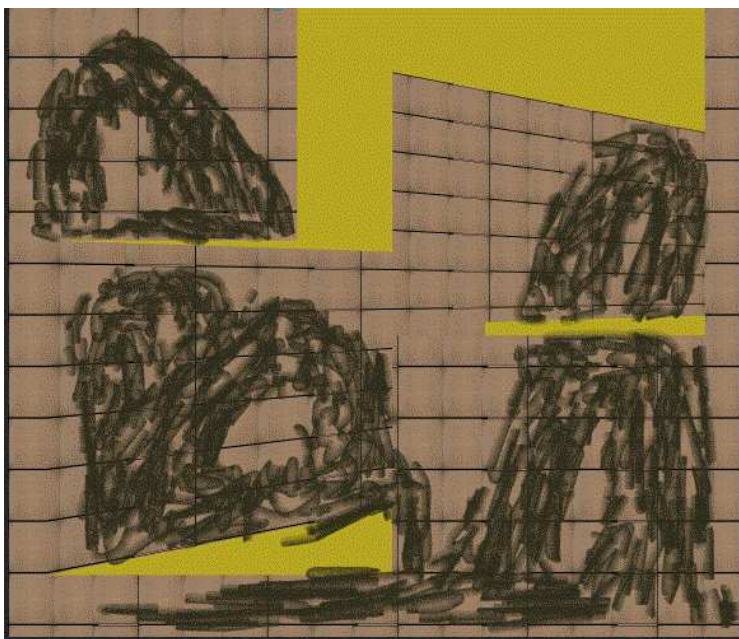
I HAVE MENTIONED THAT I WORK TOWARD CERTAIN SELF PARADIGMS BY WHICH I MEAN THE VIRTUAL REALM OF DRAWING IN WHICH VIRTUALITY HAS ITS PLACE AS AN INSTITUTION: IT MEANS ON THE ONE HAND WAY AN ACTION TRANSFORMS ITS OWN MOMENT TO A NEW ONE, AND IN THE COMPUTER SENSE OF COURSE THE MATERIALITY IS DISPLACED TO A PERSONAL SENSE OF “BODI” – EMBODIMENT-OR SEMIOTIC SOMATIC.

MY BROAD CATEGORIES OF CATEGORICAL THINKING ARE MEANT TO REFLECT ON THE TRAVELS ACROSS THE ANDROID IN PREHISTORY: WHEELS AND PLATES REFERENCE THE ZARATHUSTRAN ETHOS, ROSACEA REFERENCE THE PERSIANS FROM WHOM WE DERIVE ROSE-

MAGIC AND LABYRINTH AS WORDS, EXPLOSION MOTIFS WHICH RELATE
TOWARDS EGYPTIAN PRIMORDIAL CHAOS, FOUNTAIN FORMS
REFERENCE ROMAN FUNERARY ART AS REFLECTIVE OF MAGIC TO
PHILOSOPHY TENSIONS IN THE CLASSICAL WORLD, A KIND OF GEO
MAPPING FOR ME ALSO REPRESENTS, FINALLY, CONTEMPORARY ART.







“Touch and vision”, is a fragment from a title on Bernini by Andrea Bolland, and the phrase title as well from Laconic Ink .com– “Scars of difference” are terms that join for me, scars relating for

me, scars relating to skrr or scratch to sculpture as the morpheme structuring “sculpture” and its incidence between touch and vision of which drawing

appropriates in its endless trope.

Oceanic the Fosse

Being

Rosacea

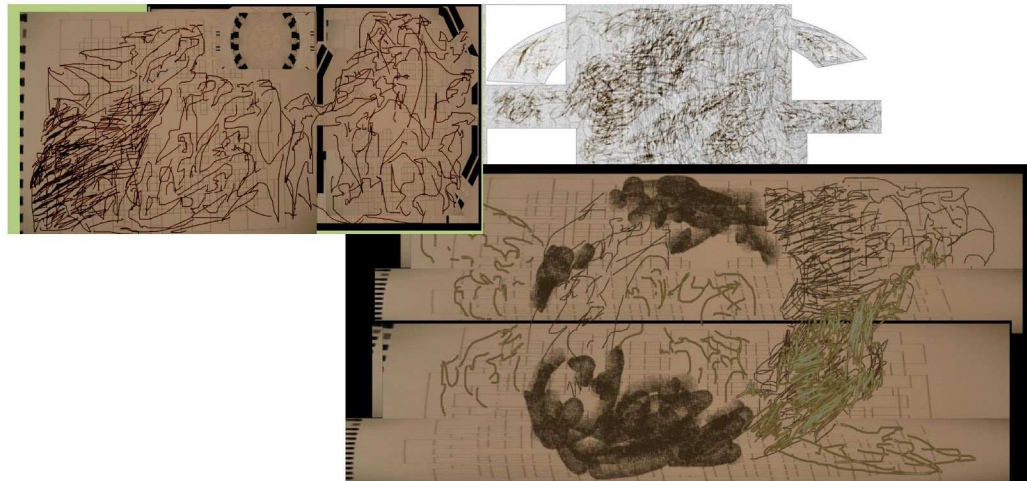
Drawing the skeleton key unwriting the turn of the epitaph

Knowledge upon knowledge towards and unto magic into philosophy

Along the landbridge of time and seascape Ocean of Ossia(being), rosacea over fosse

Drawing overwriting and underwriting palimpsest therein therebeing dassein 'lopesthesia

Handwritten text on a piece of paper, likely a drawing or sketch, with some visible lines and markings.



Tethys the aquifer Godess and tether the fates ... to bind simulacrae and release.

a subject, which is the subject of drawing itself, the art ontology which is philosophy, an arête which to borrow from "fillarete" or friend of knowledge is an aurearete - an aura through consciousness.

transmission and translation that test meta and virtuality moods and modes conditioning concepts as an exploding or cascading array into that self evidencing which creates limits in order to know none.

The Limmable of drawing then is a sublection of movements towards and away an ego object become subject, :oscilation then is of Ossia or being and its rosacea the approach begun to state flux



From Filarete to Aureaaurete

APOLLINAIR'S DUB OF Orphism

-à completed an anagram between Orphic and Morphic

Explosive Terms:

Cascades:

That chordage threads the Ghost in the machine

Shades mirror and Moira (esthai the frets of fate) that mirror themselves

Abracciari the transference and metonymy Mannerist

Abracciari the brachai chord- comprehension- aura laurel aureation bow andlyre bolero

Miasm chiasmus- abraacciari pace espouse hug :Alberti

Albertine @ the Sunking's Window widow organic line.

Scesis onatum:

Agency of concept osmosis of expression

Interest value of drawing relating on one hand to paper and recorded history and then again to prehistory and alter mediums and unknown- inferreded only conceptual bases of building experience.

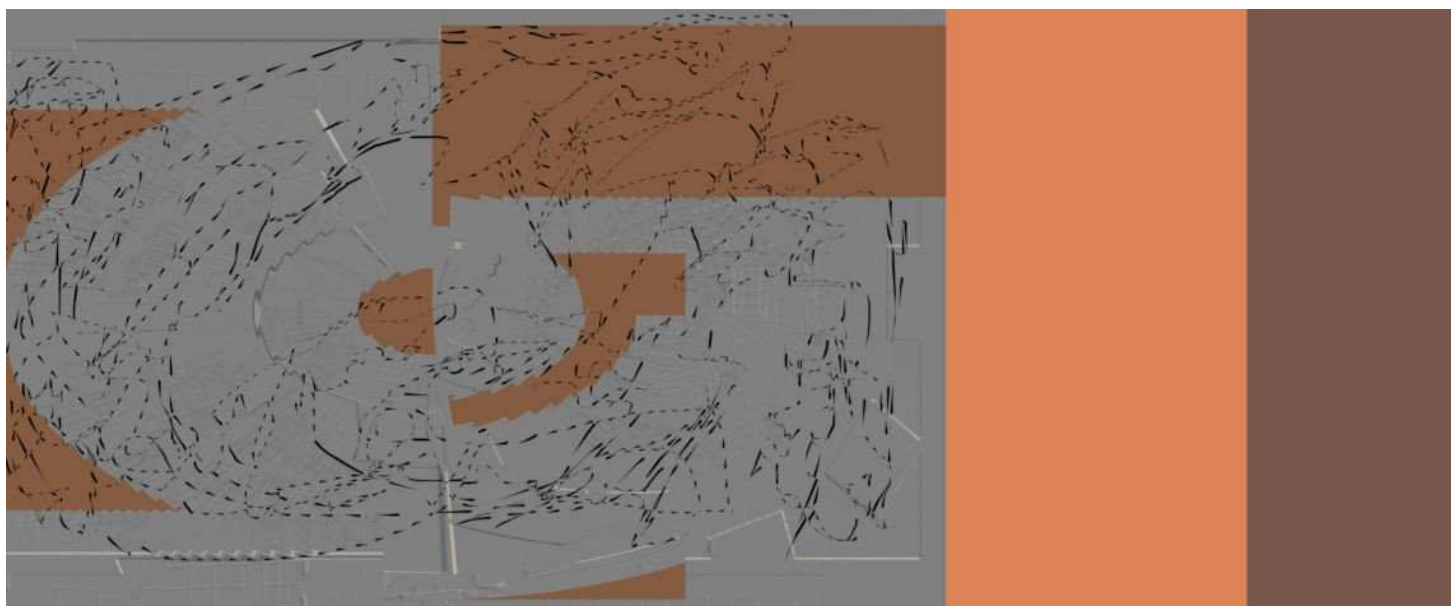
Chords threads and strings of fate luck and fortune as virtuality of reference.

Goetia and theoria to contest and context, fluxus and recombinant poetics to pragmatics and semiotic blending as philosophical bracket of topology and morphological arrows informed by interspecies evolution to revamp structuralism

Gestural Siting.../ Post simulacrae transitive space -à < Rhea Rhetorics are the trans-substative structures of categorical thinking which go beyond features of implementation to show an emergent structure within the patterns of thinking itself beyond its objects while within it subject.







Word and image occupy post simulacrae -transitive space.

Transitive space (is) occupied as object : res "Ossia" = being) onto
by which object and subject are osmotic beyond the organic line of

The philosophical bracket (as)status of "is") preempts the seclusion
underwriting and overwriting virtuality (issues of identity usage a

he software argument meets the philosophical bracket of consider
supporting the verb or energia of configuration. Therefore new art
the rhetorics and denominations of strange loops , conceits, -art
round.

The lease on leisure and pleasure within the works are denominat
catalyst prestidigitator of morpho-mayhem (tropes) are allied to
the meaning of the word concept to experience thus Plies + Skrr=

Word and im... nsitive space.

al within ro... on"
Transitive space (is) occupied as object : res "Ossia" = being) onto logical within rosassia as "ossilatio
by which object and subject are osmotic beyond the organic line of proxemics.

The philosophical bracket (as)status of "is") preempts the seclusion argument of verbal transgression
underwriting... is of identity usage and being), therebyby

or comple...
he software argument meets the philosophical bracket of consideration or complex reflectancy
supporting the verb or energia of configuration. Therefore new art mapping is deconstructed to s
the rhetorics and denominations of strange loops , conceits, -art etymologies -architectures in the
round.

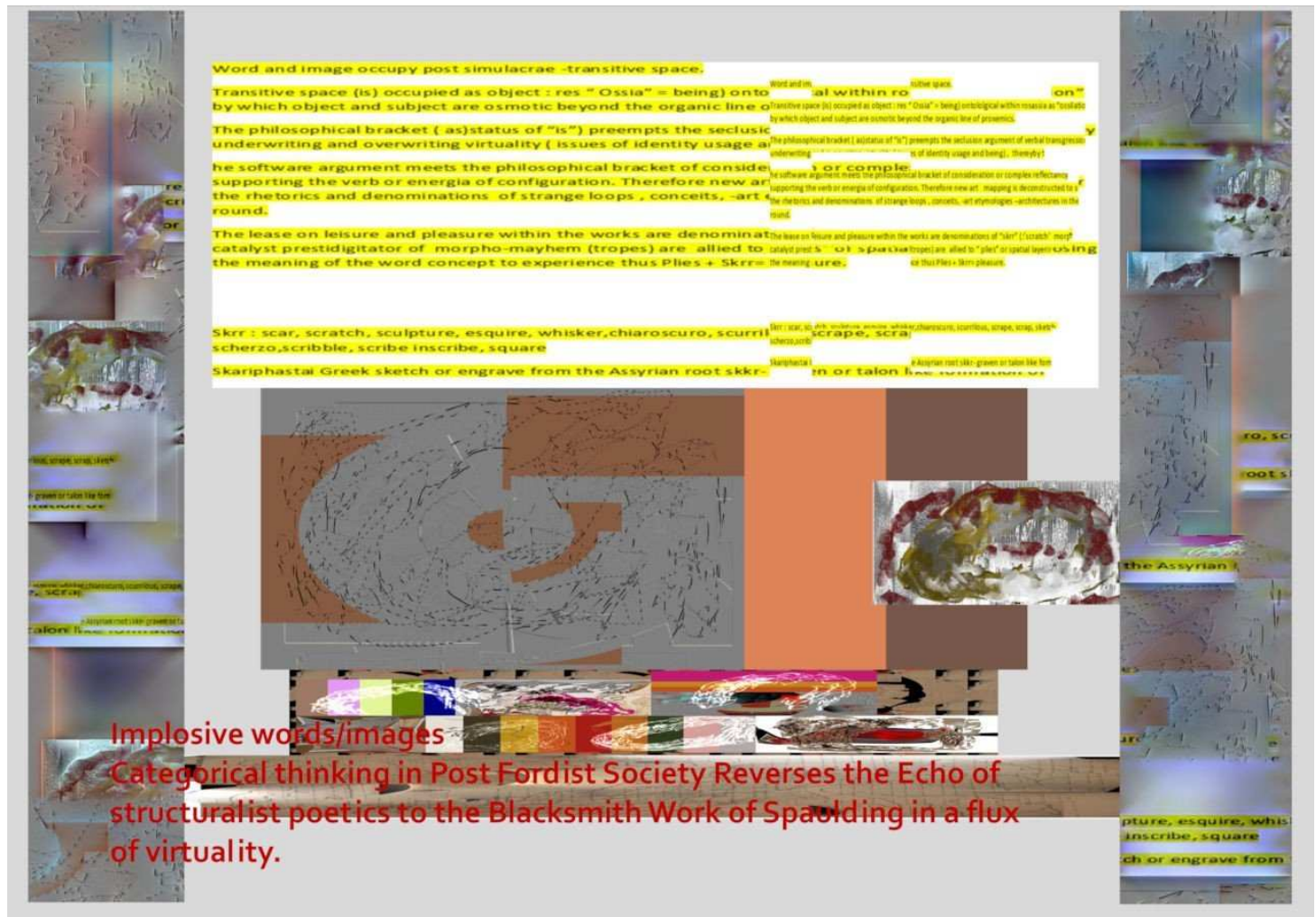
The lease on leisure and pleasure within the works are denominations of "skrr" ("scratch" morph
catalyst prestidigitator of morpho-mayhem (tropes) are allied to "plies" or spatial layering
the meaning of the word concept to experience thus Plies + Skrr= pleasure.

Skrr : scar, scratch, sculpture, esquire, whisker, chiaroscuro, scurriel
scherzo, scribble, scribe inscribe, square

Skrr : scar, scratch, sculpture, esquire, whisker, chiaroscuro, scurrilous, scrape, scrap, sketch
scherzo, scribble

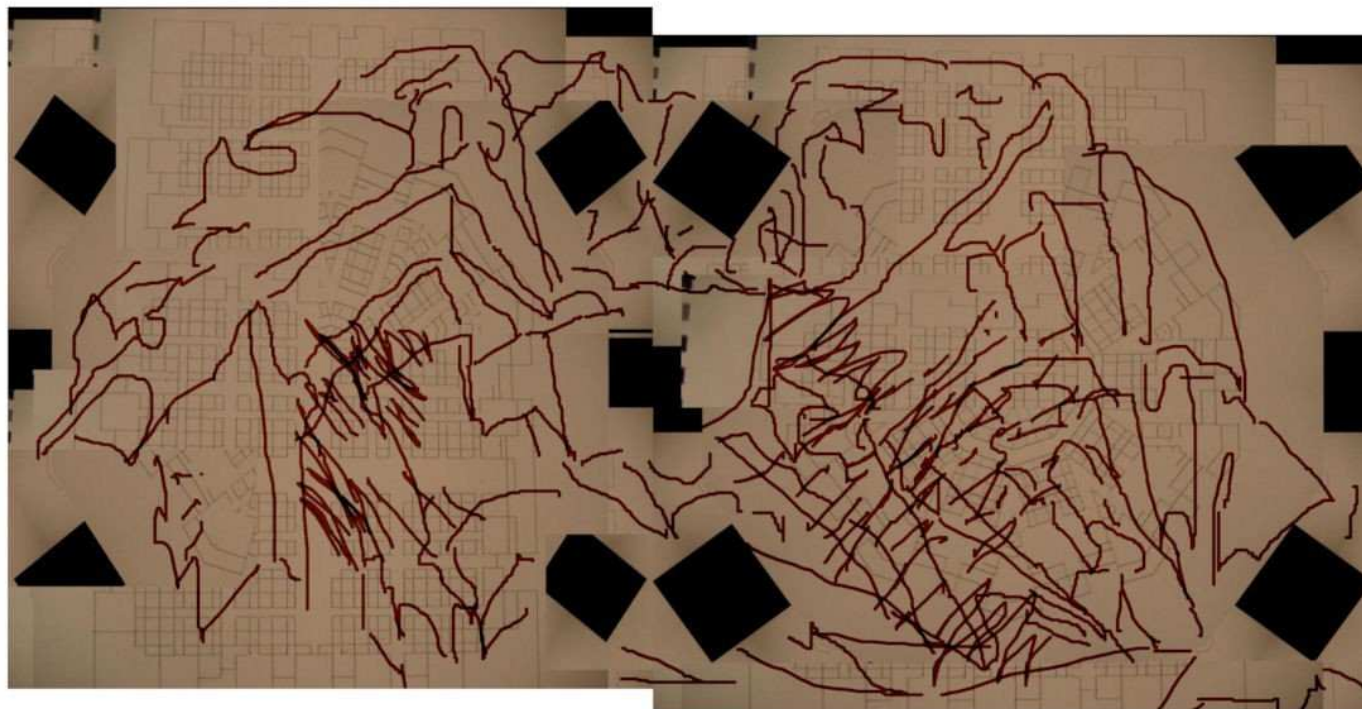
Skariphastai Greek sketch or engrave from the Assyrian root skkr-

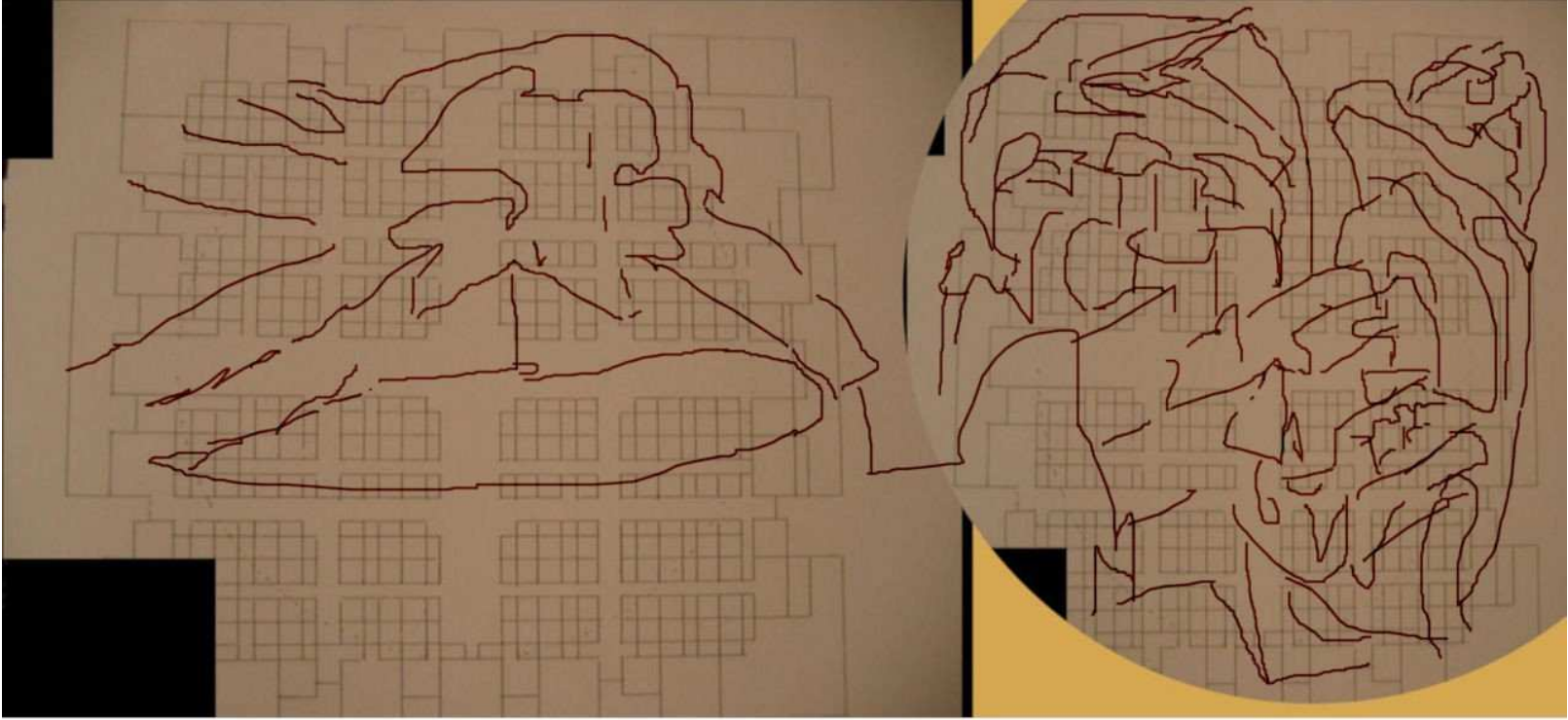
Skariphastai... the Assyrian root skkr-: graven or talon like form

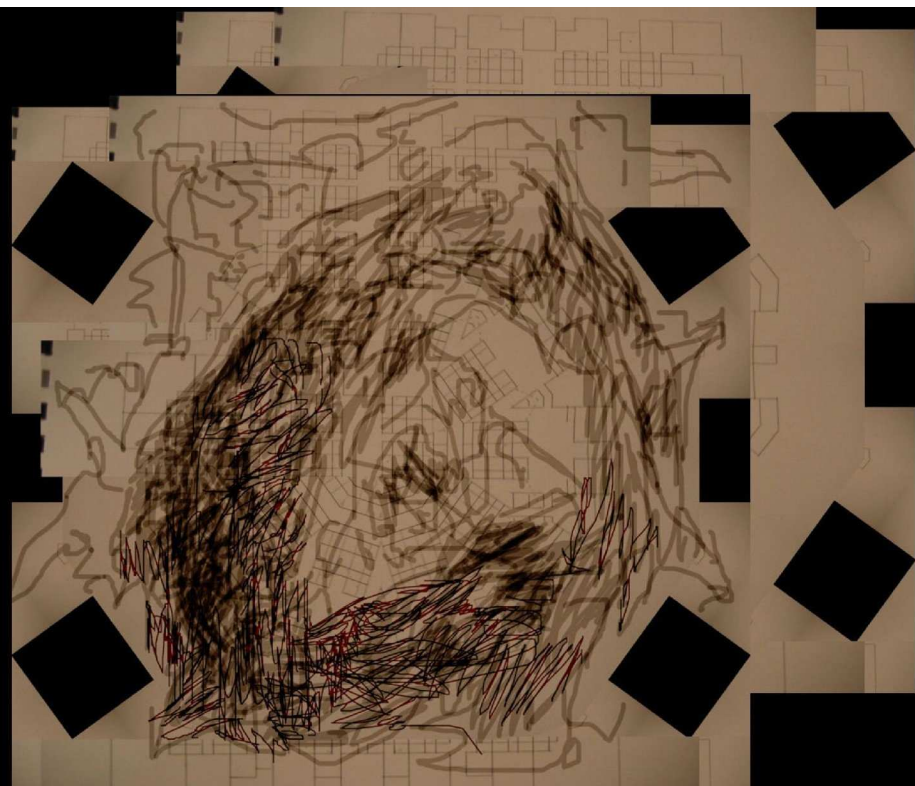
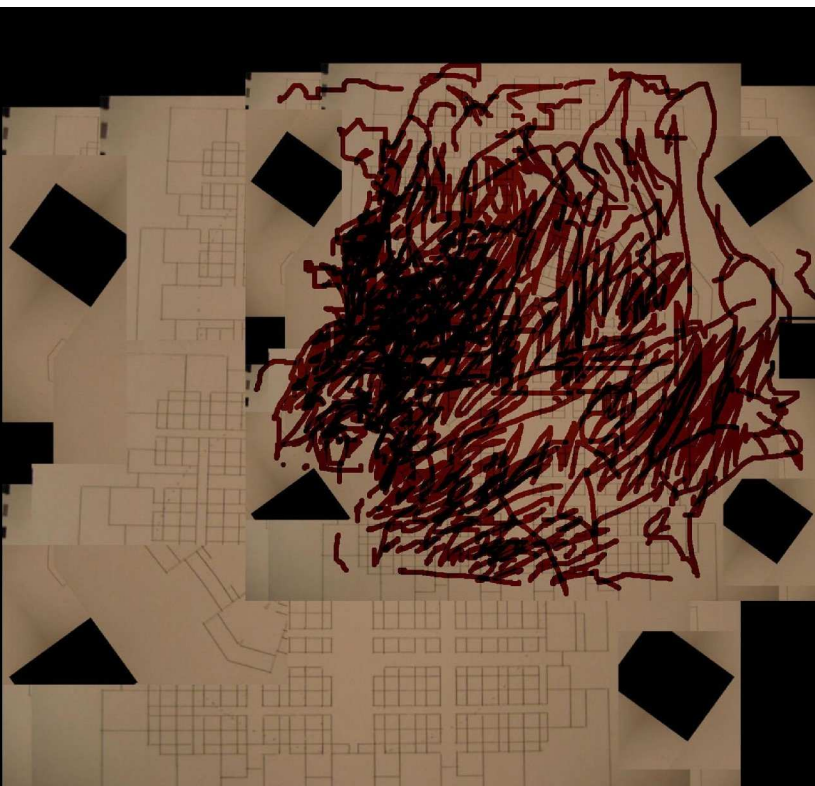


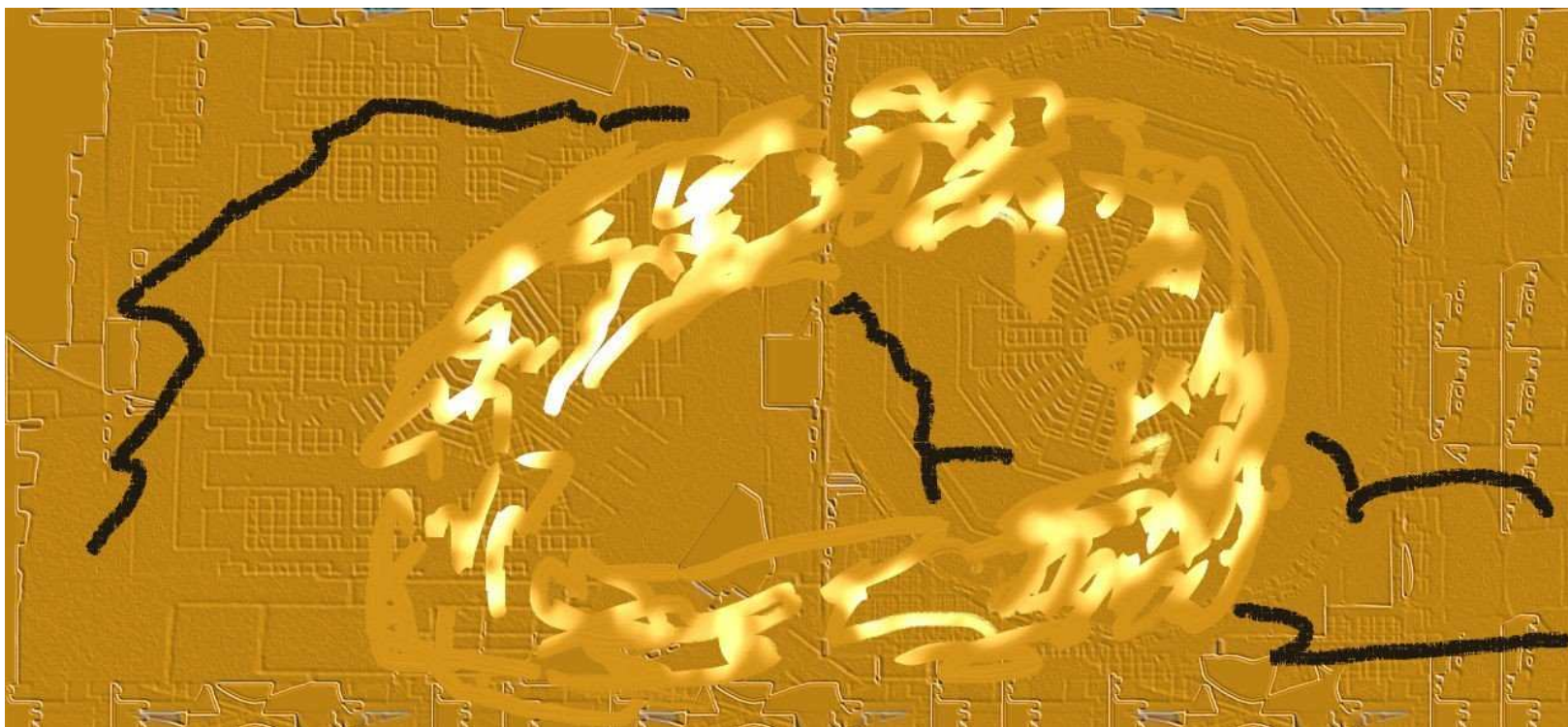




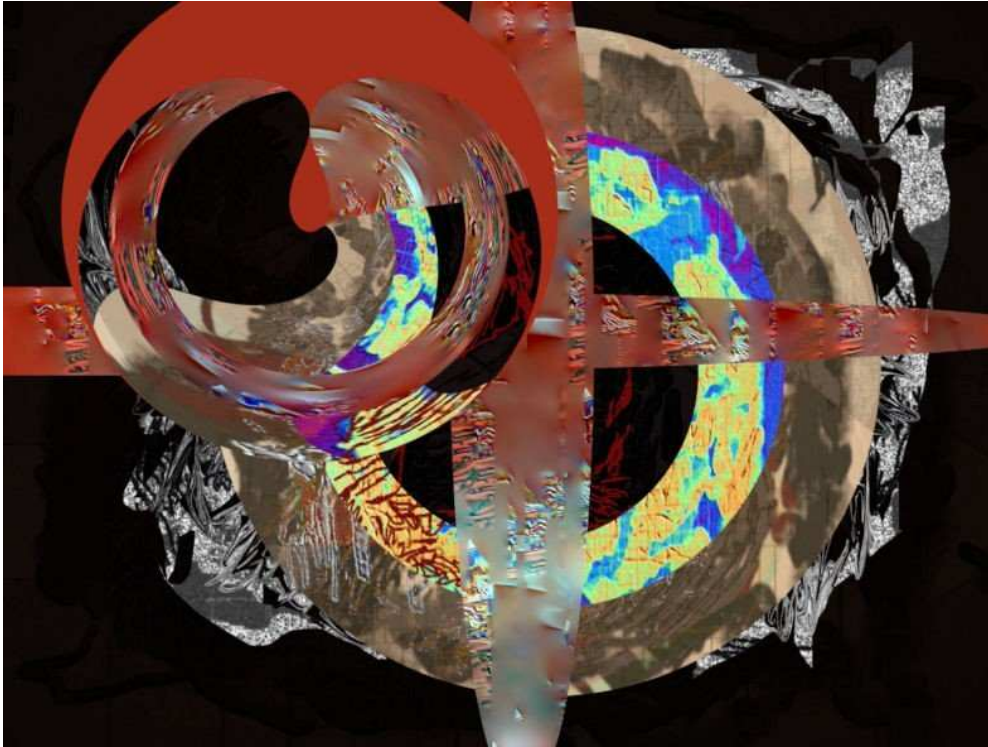










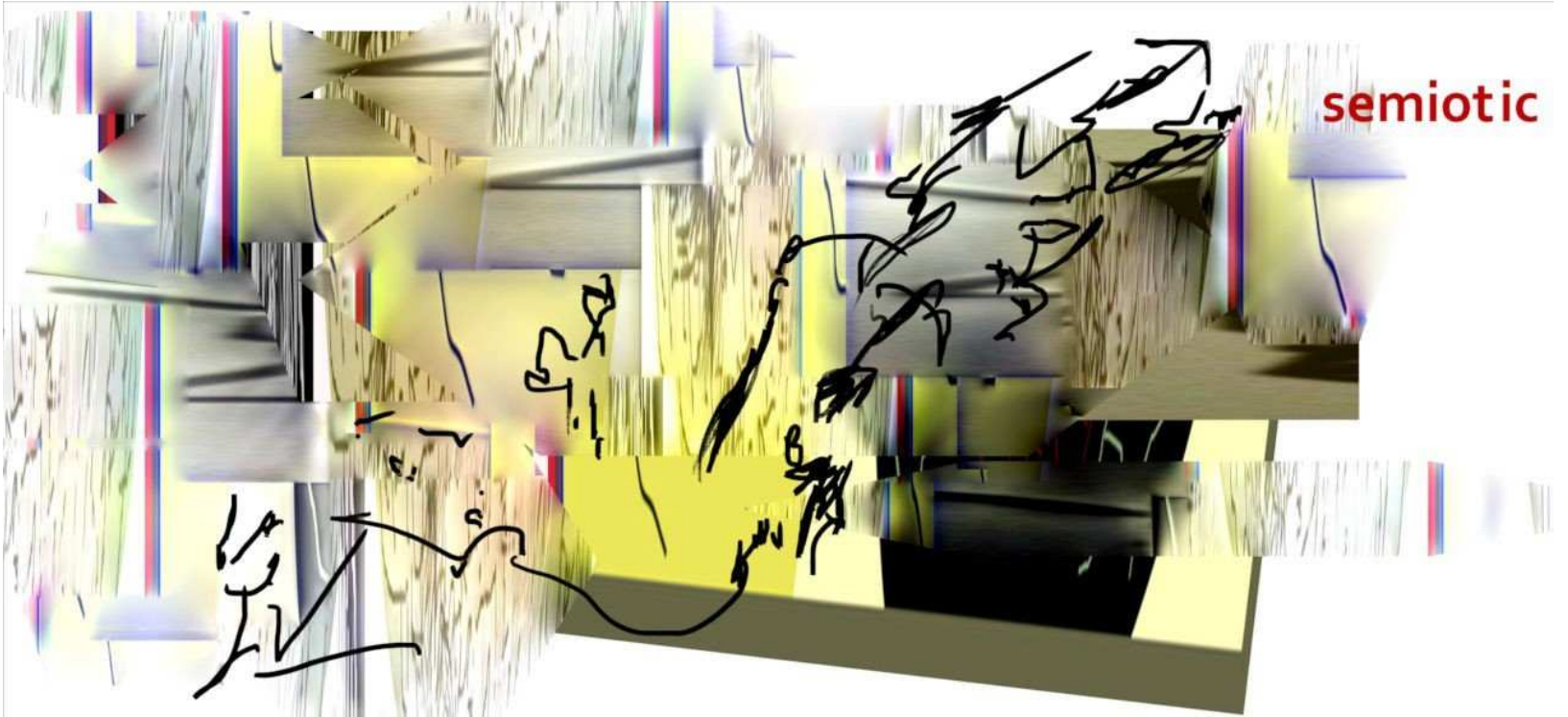


formal

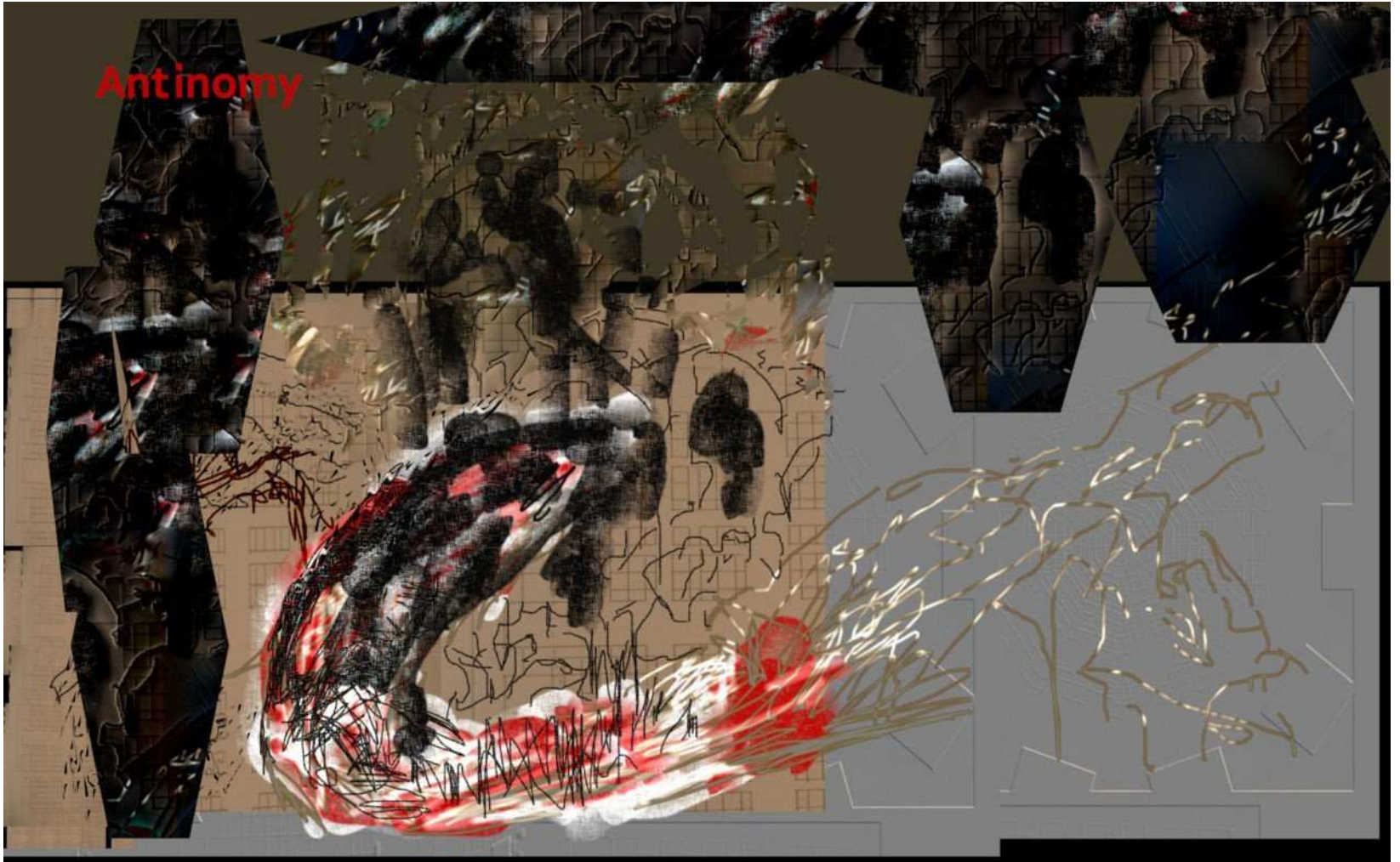






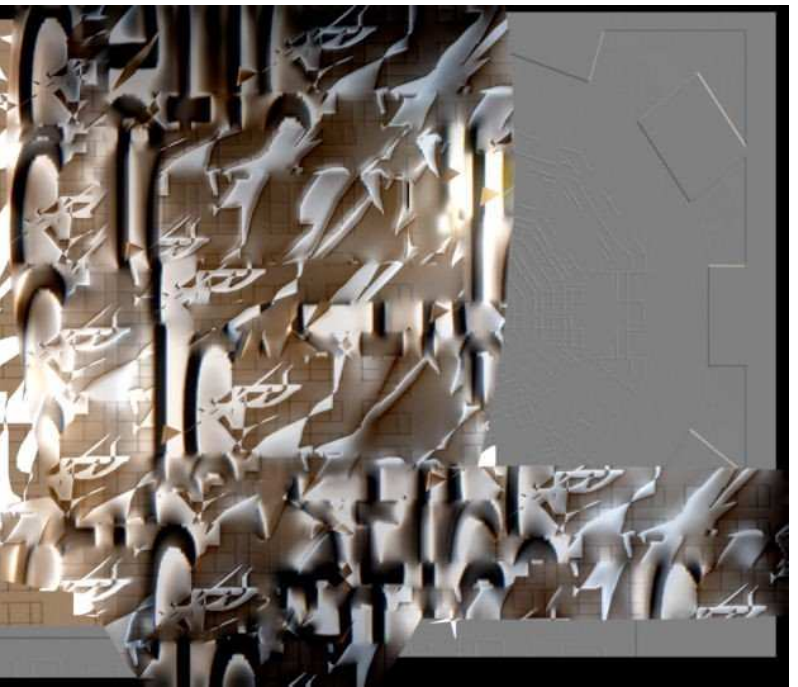


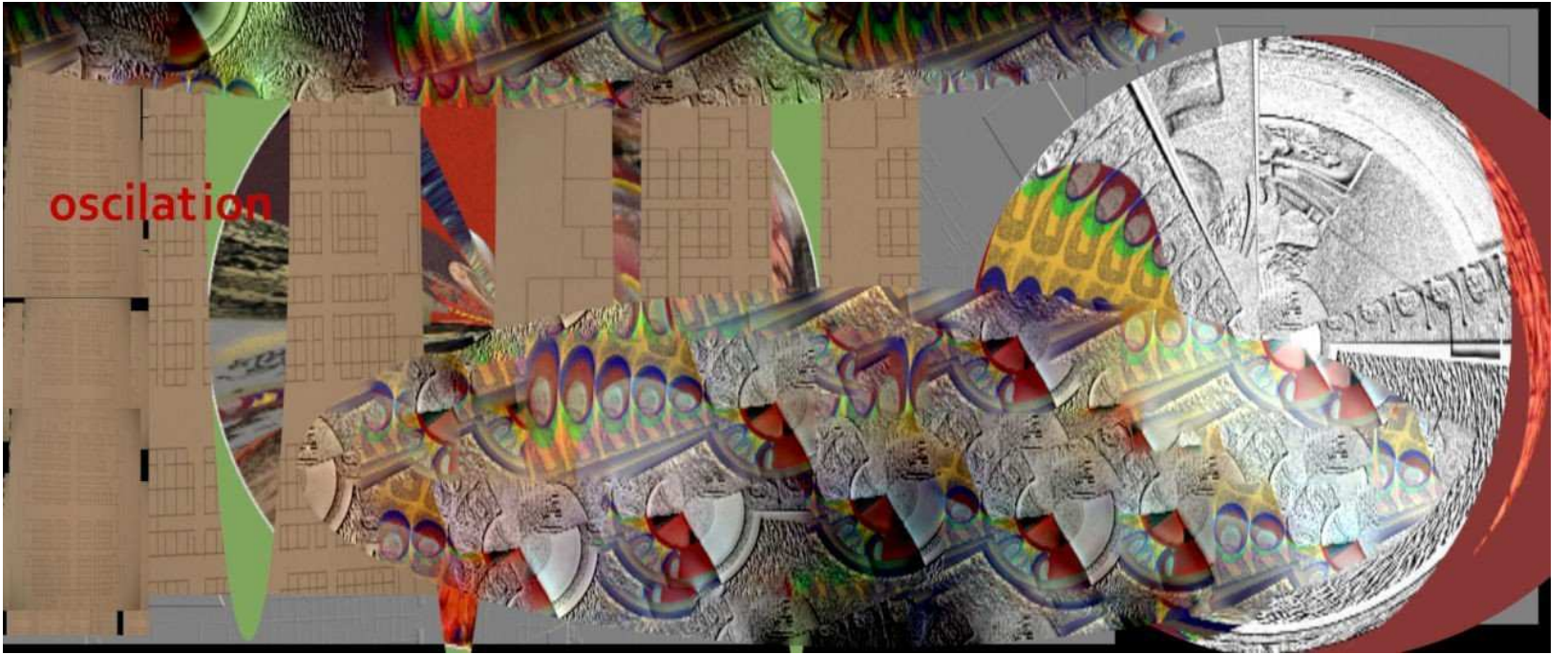
Antinomy

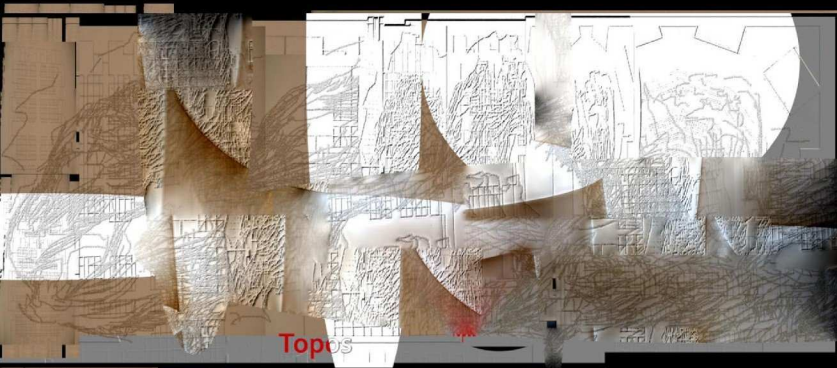


Mimetic

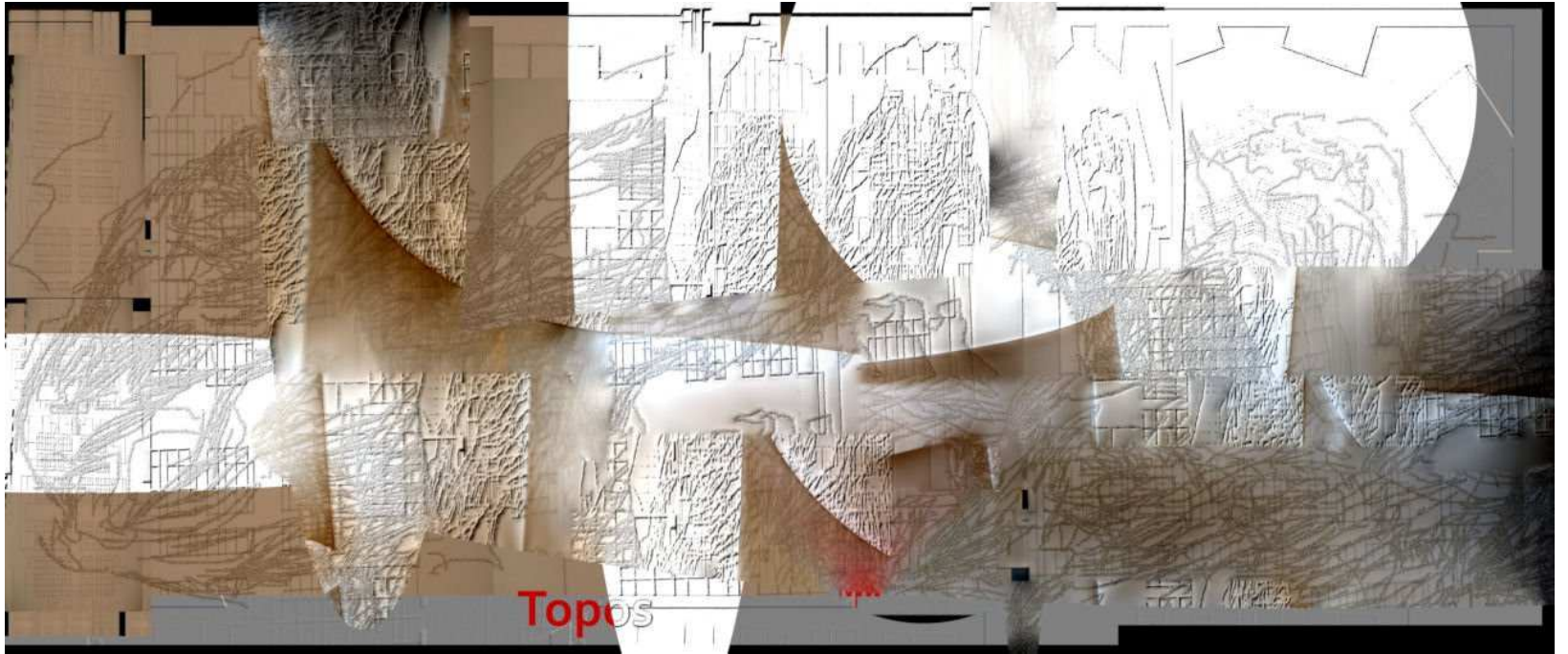
mimetic



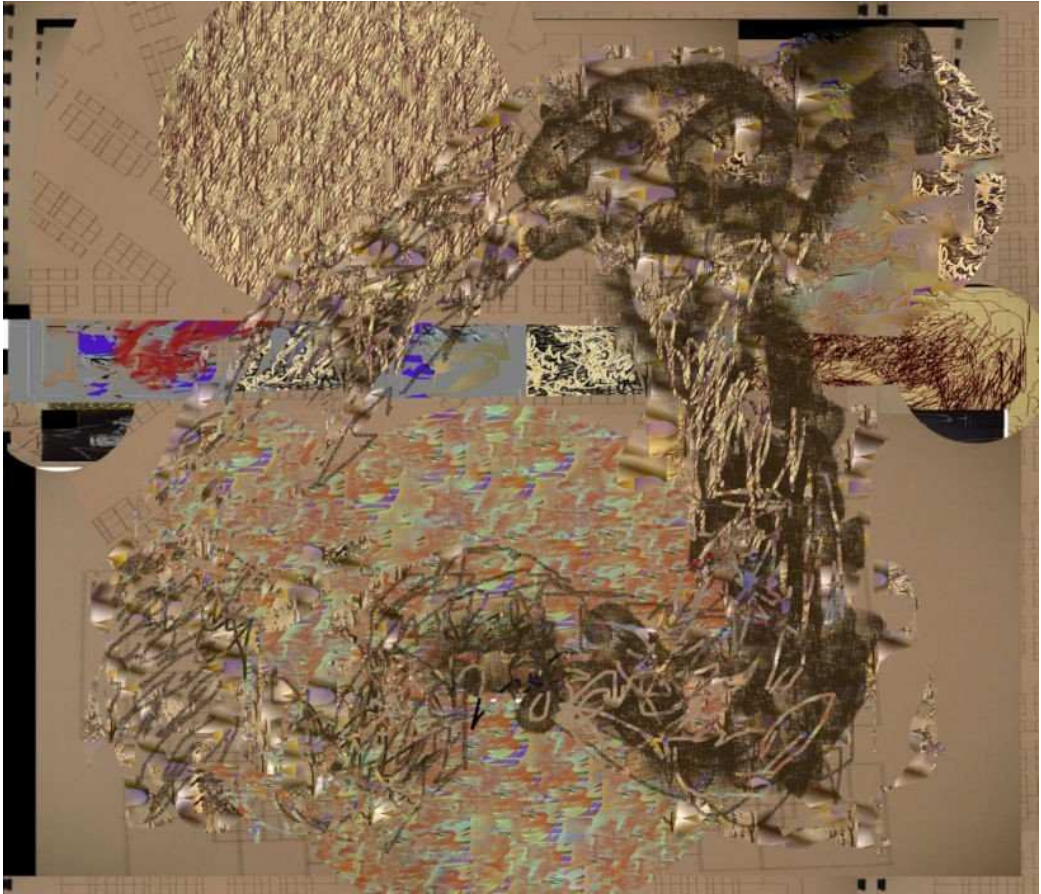




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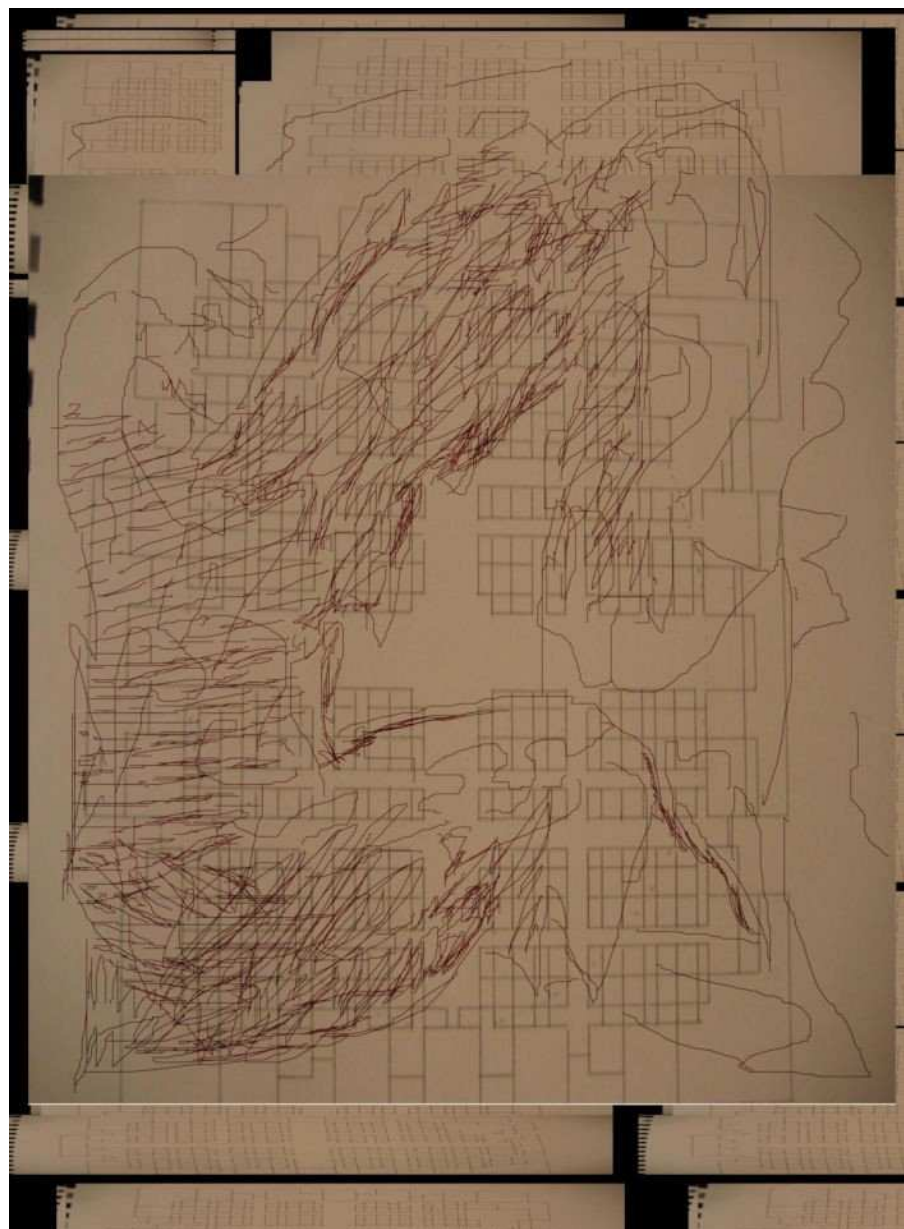


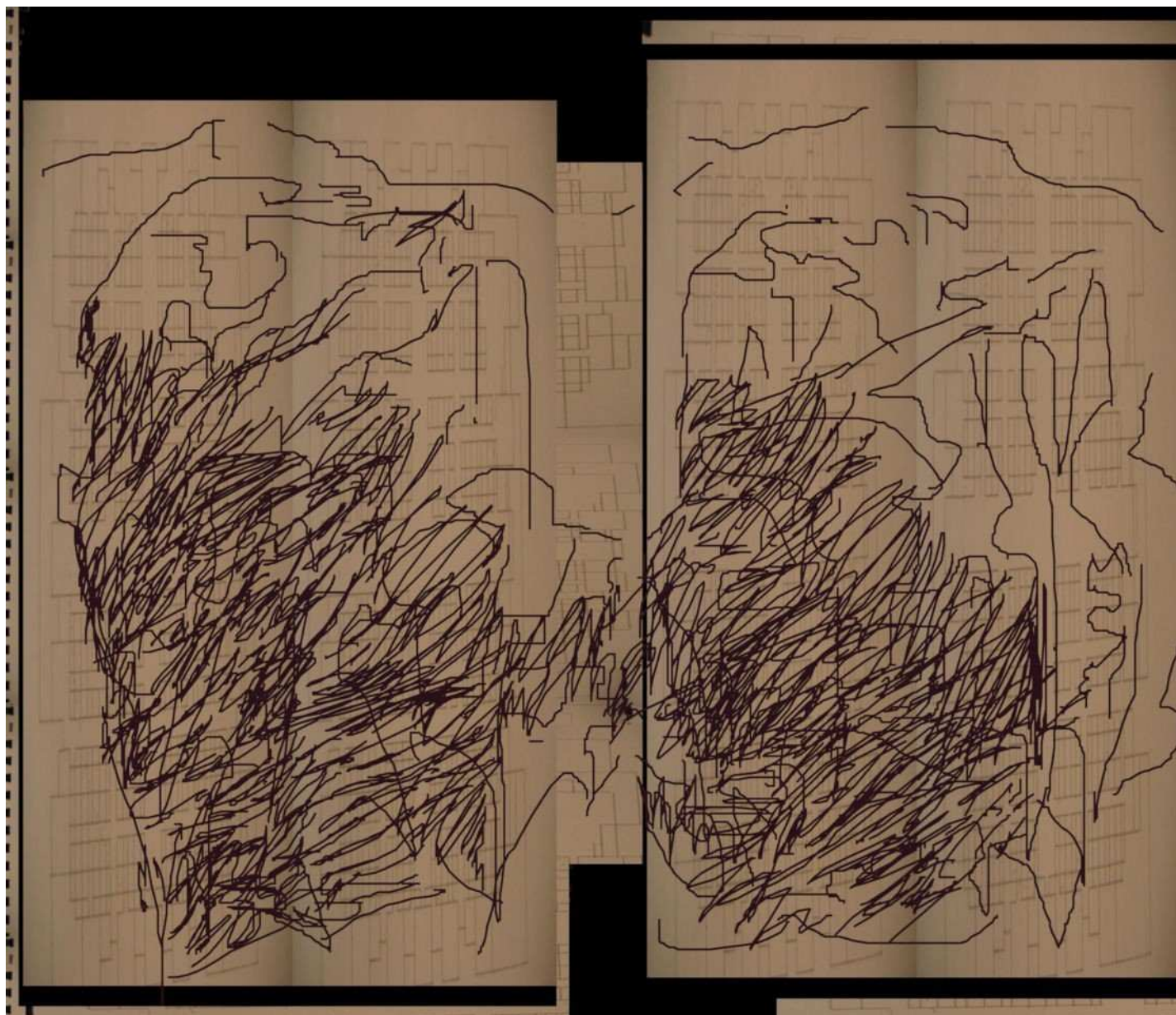


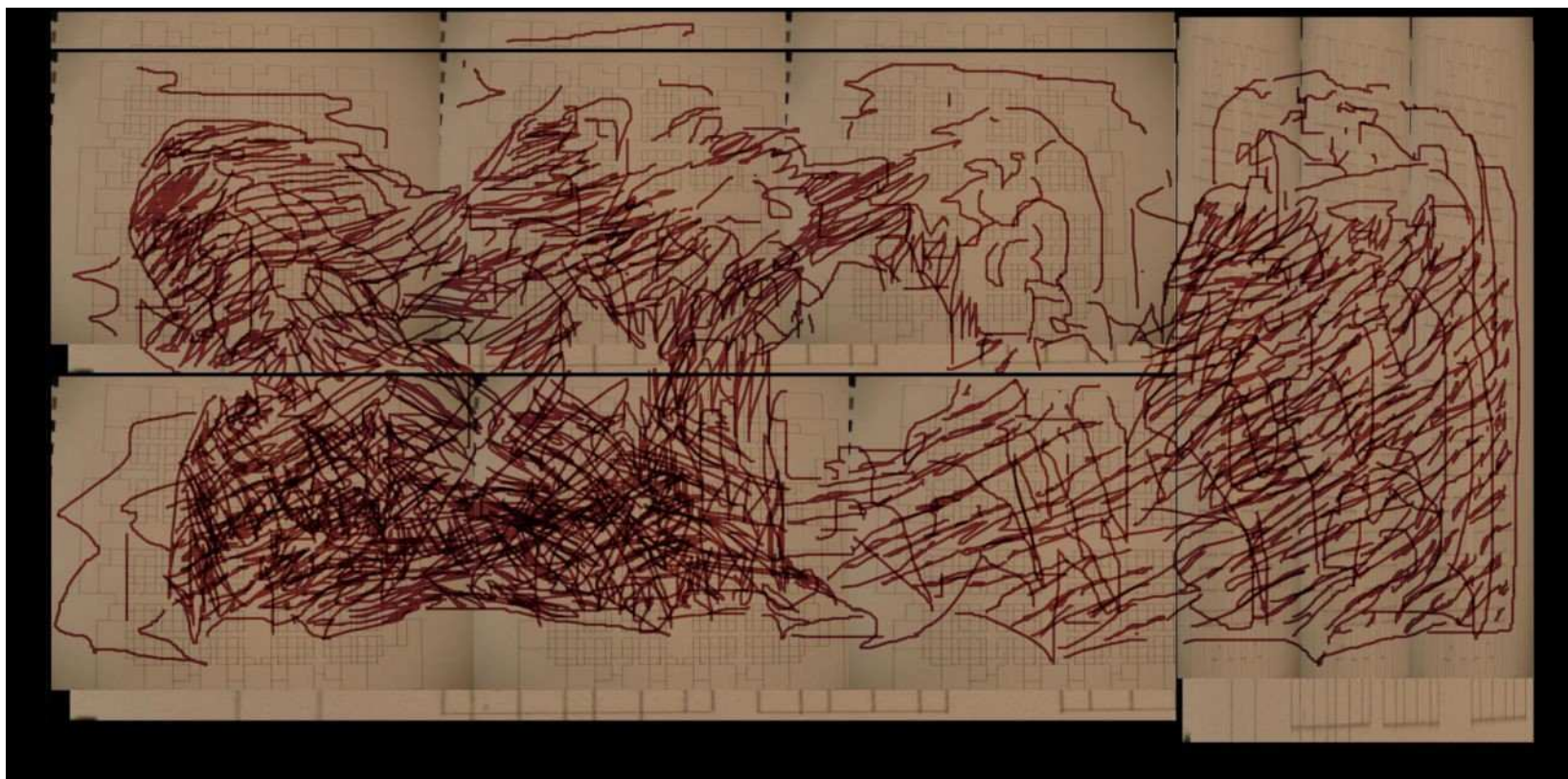


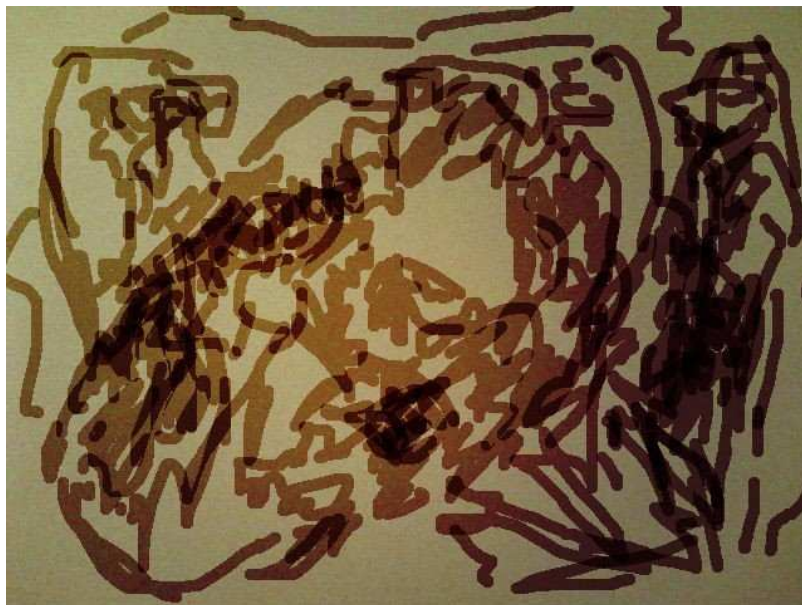


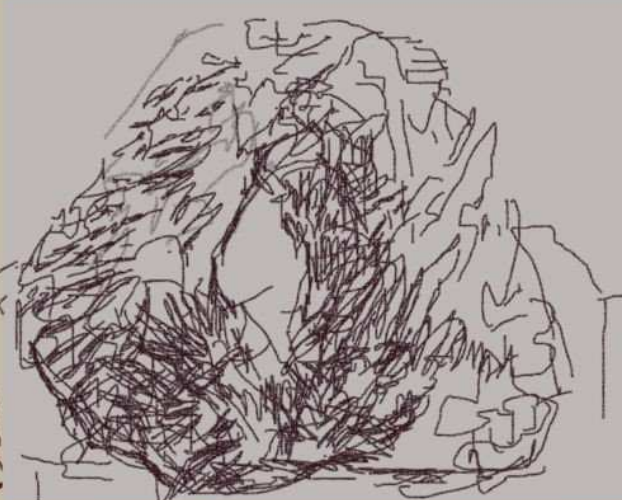


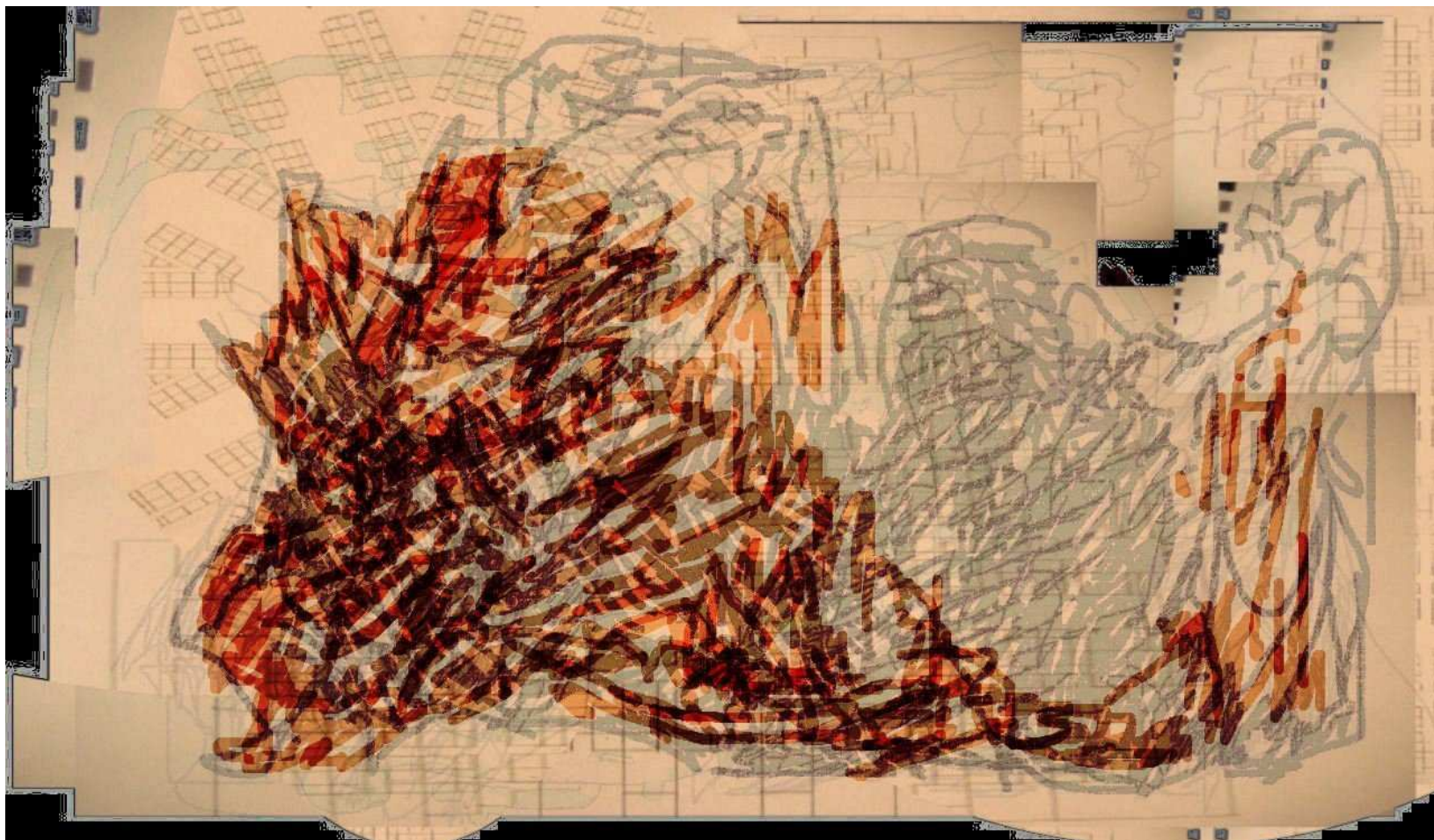


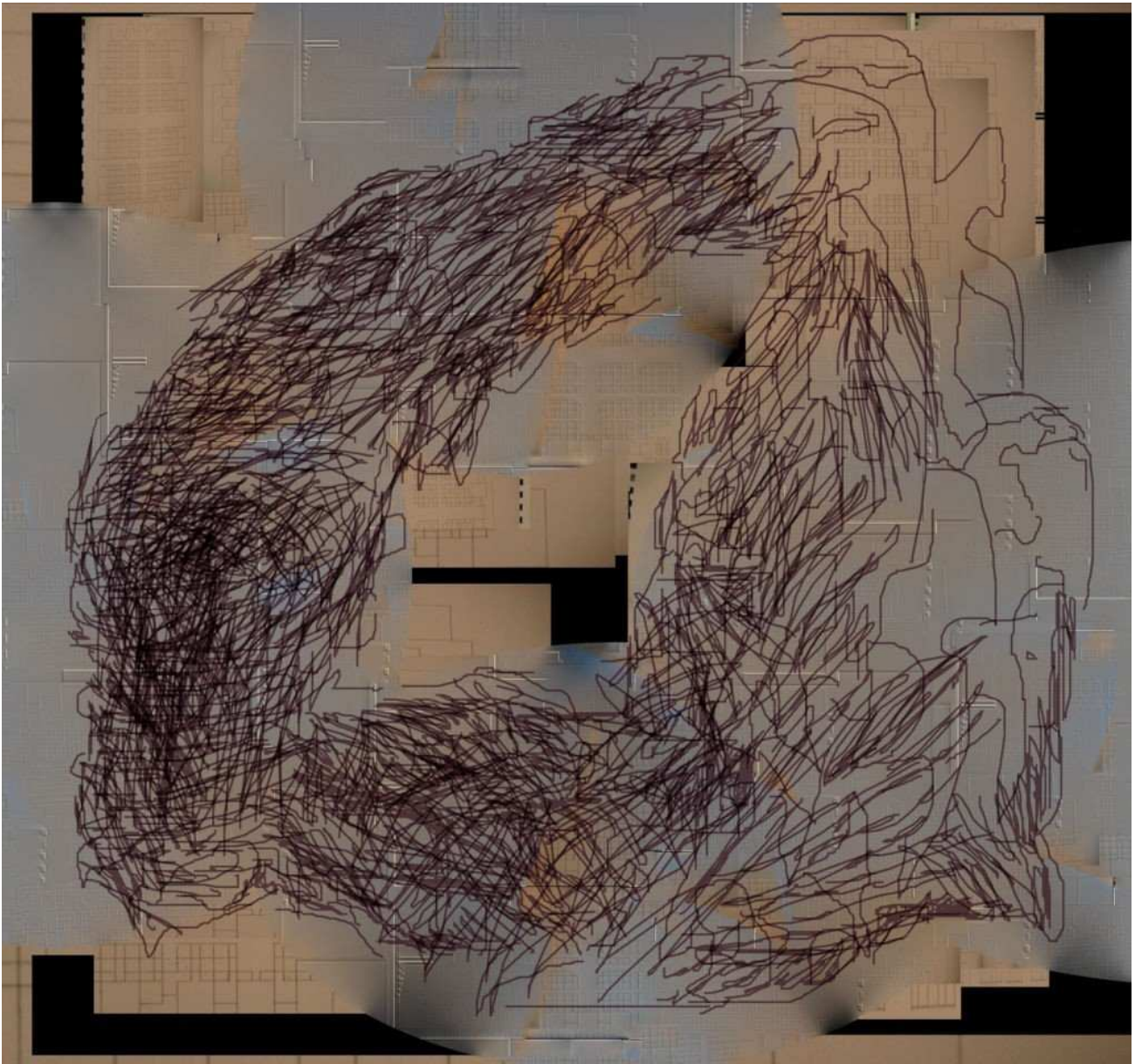


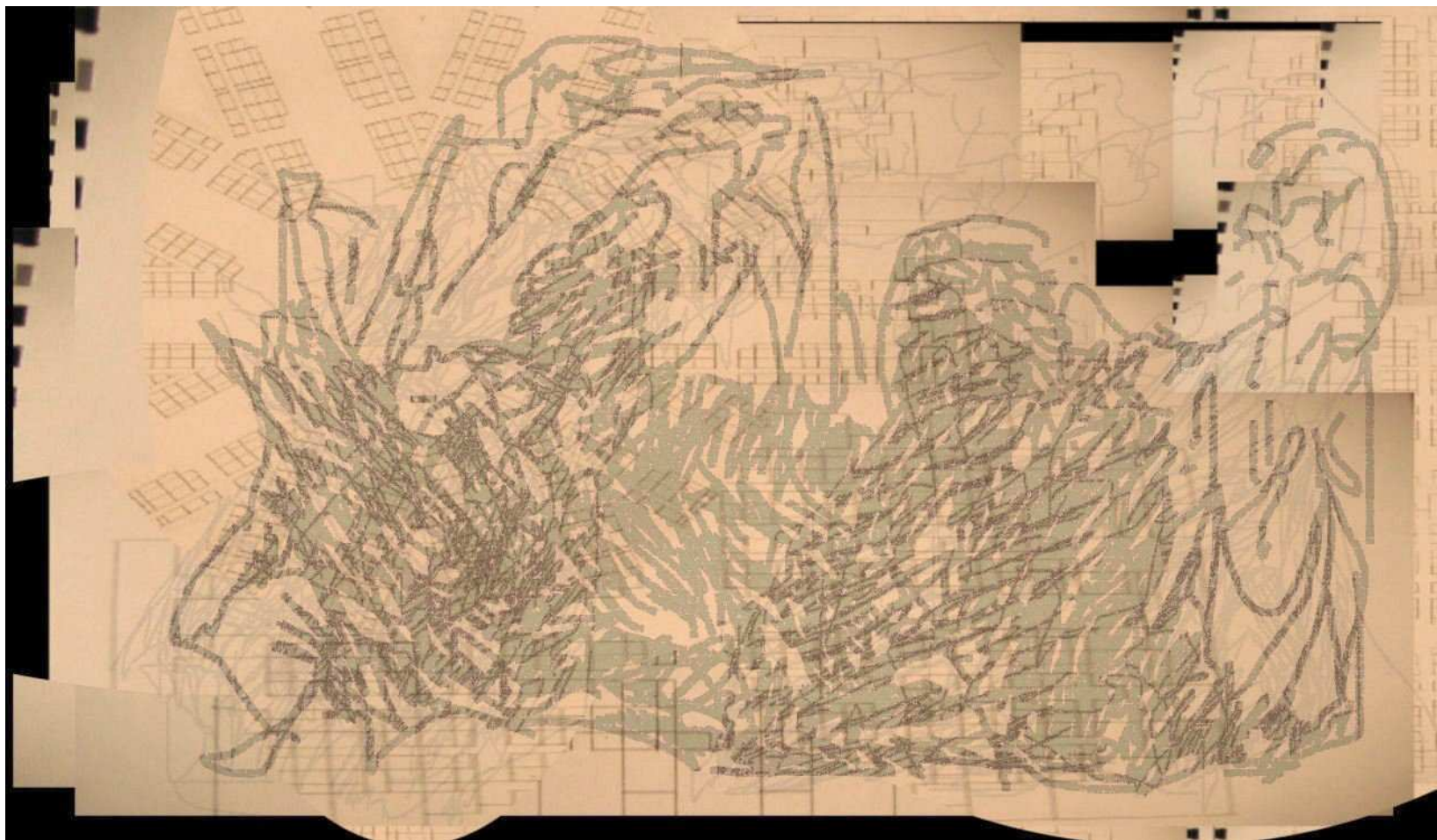


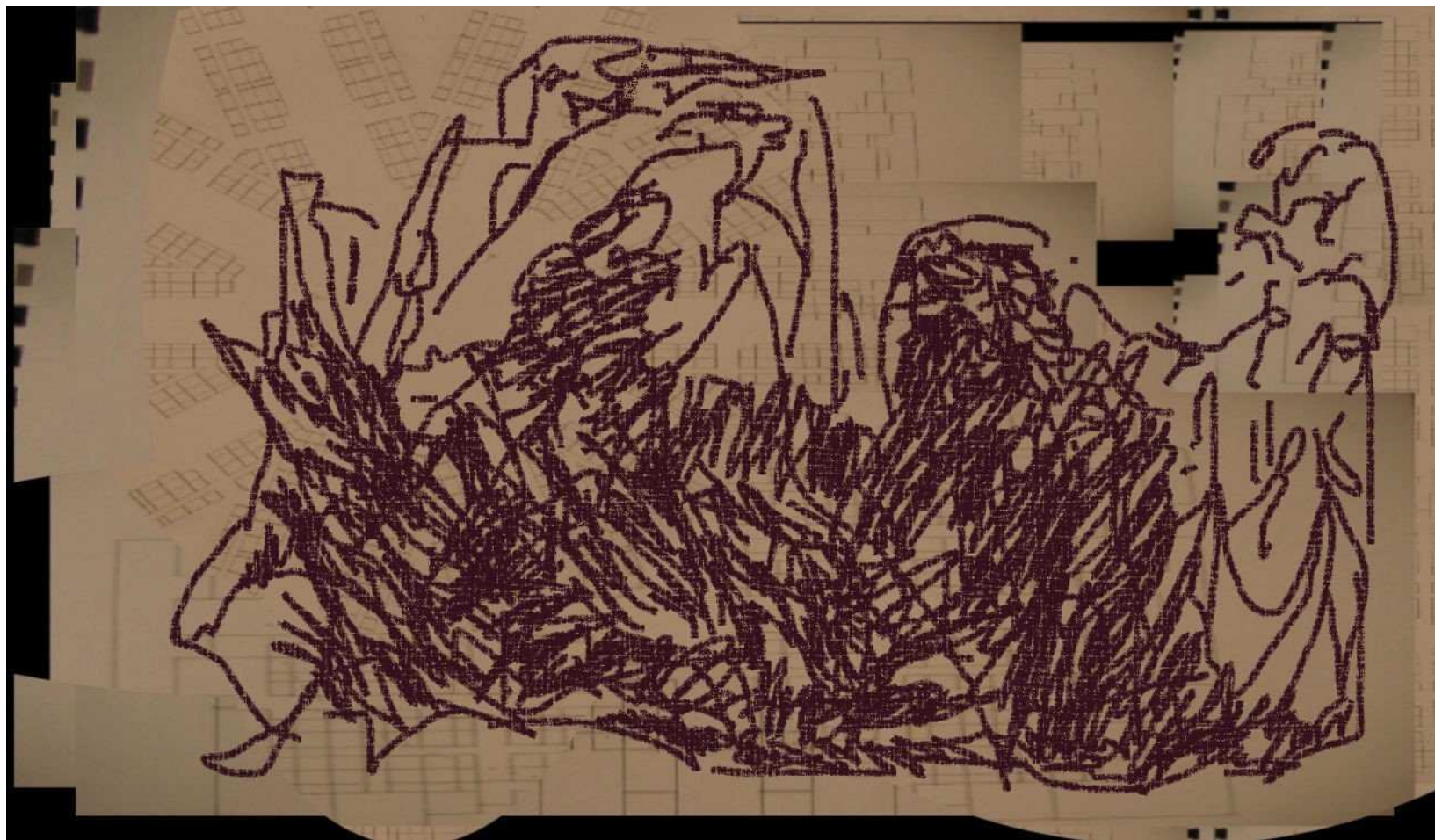


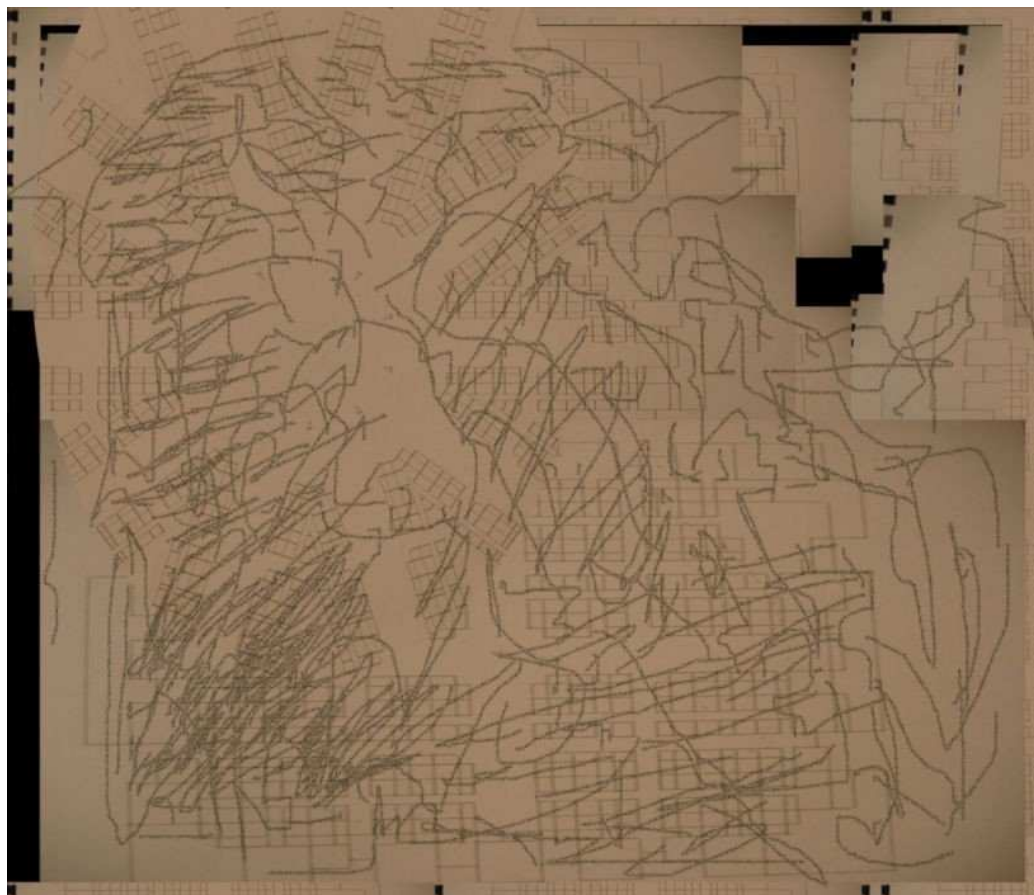


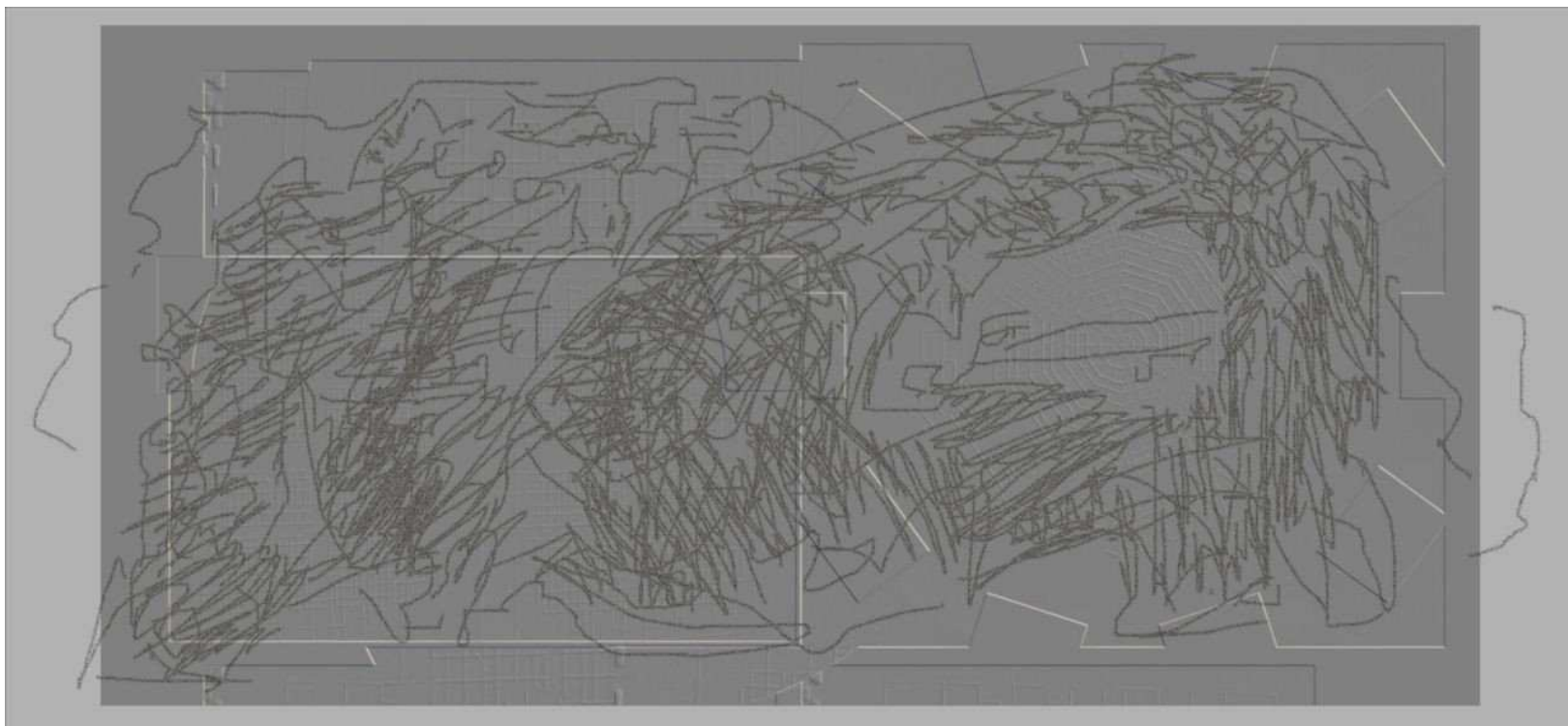


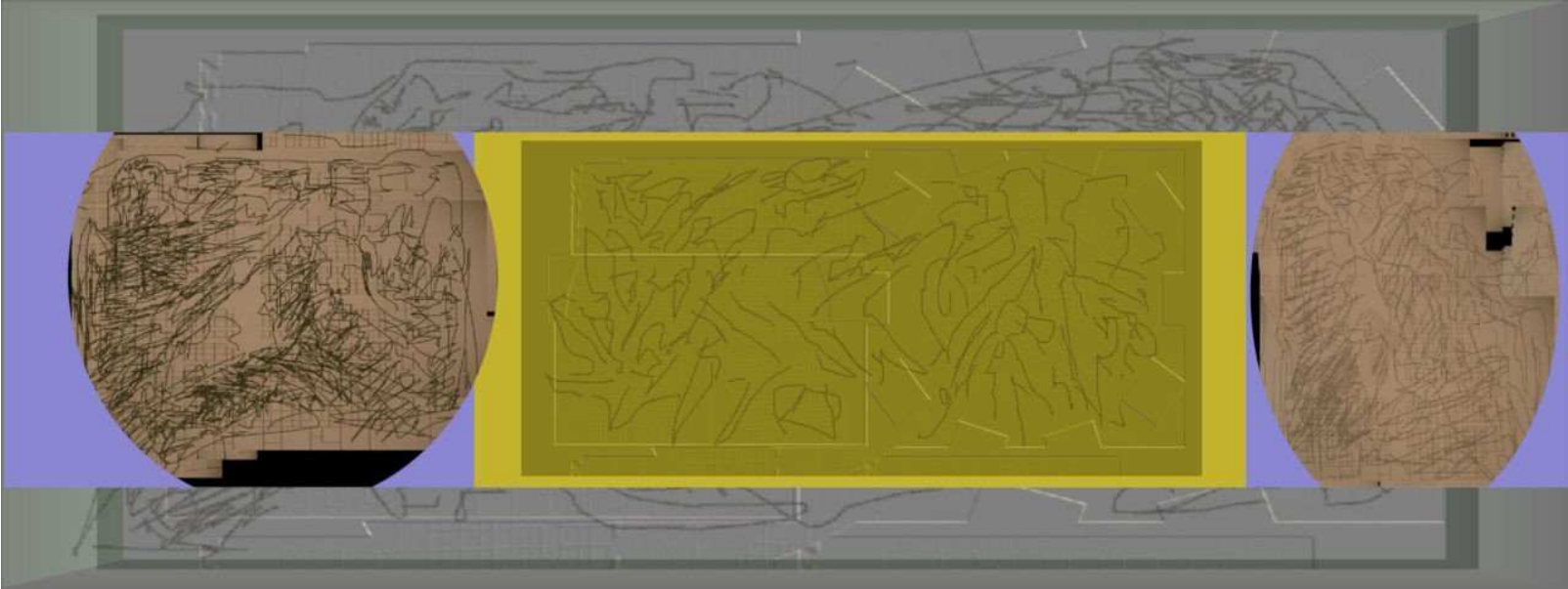






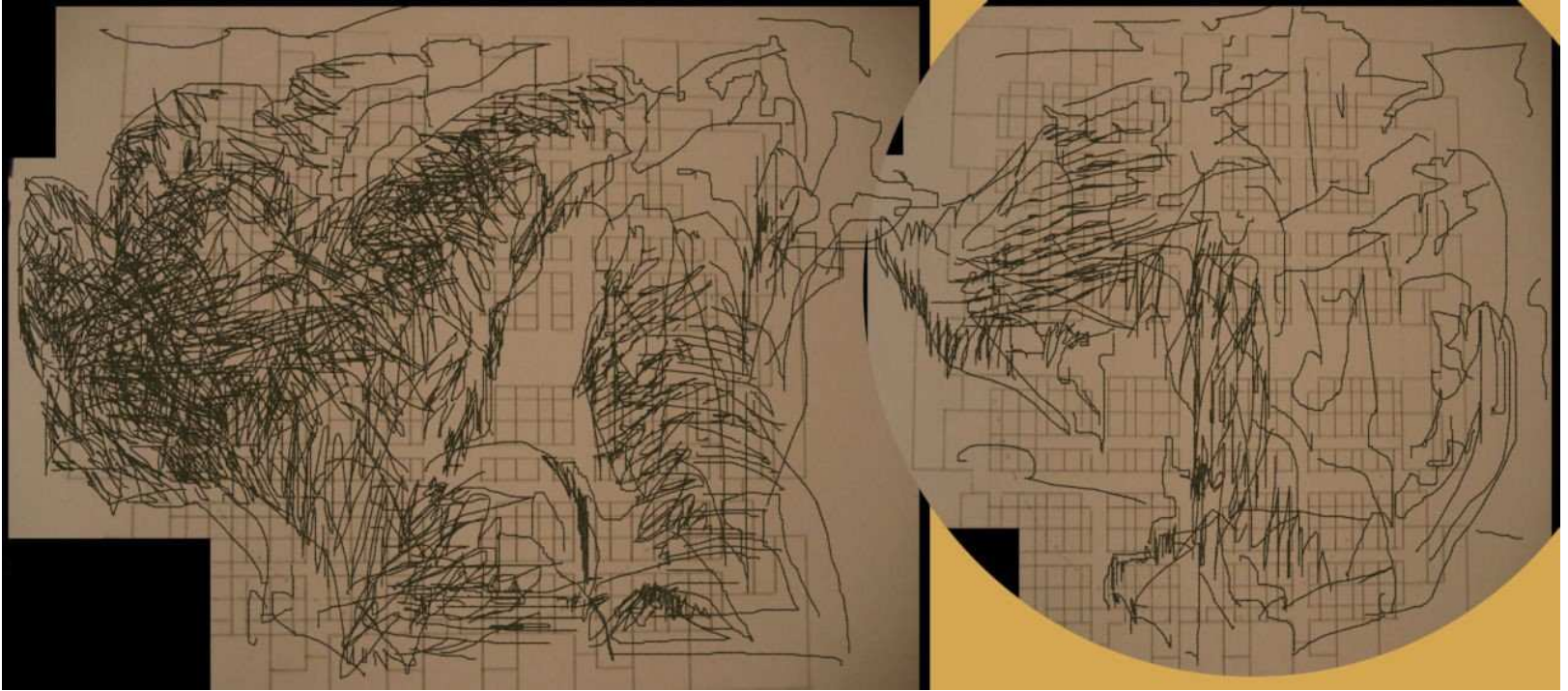


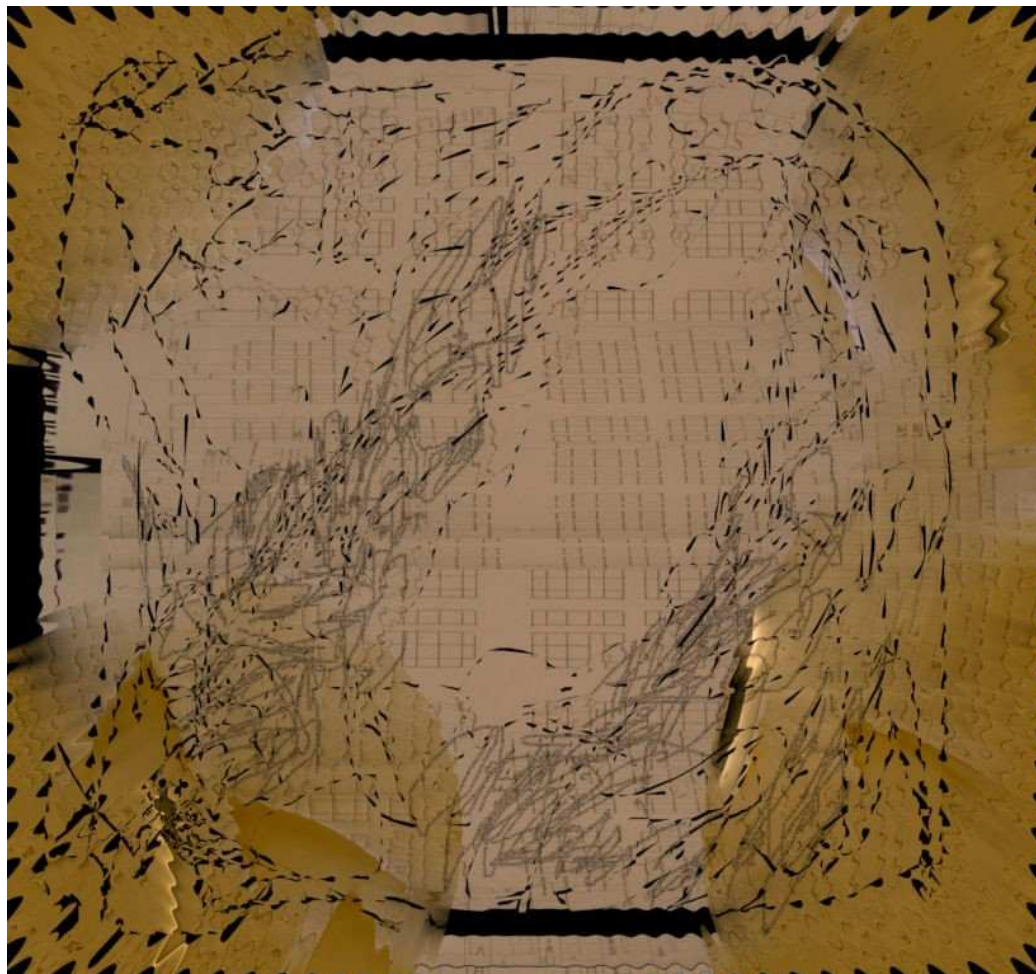




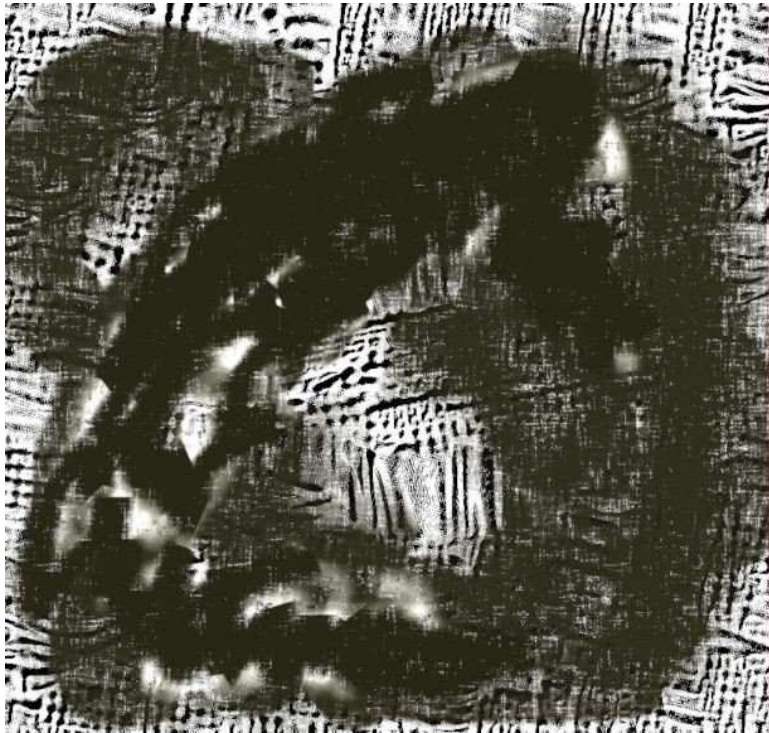


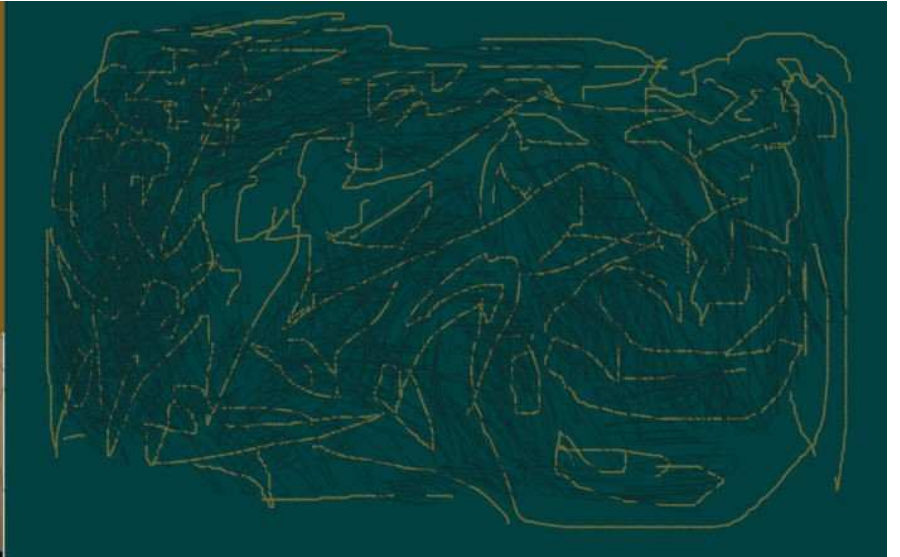
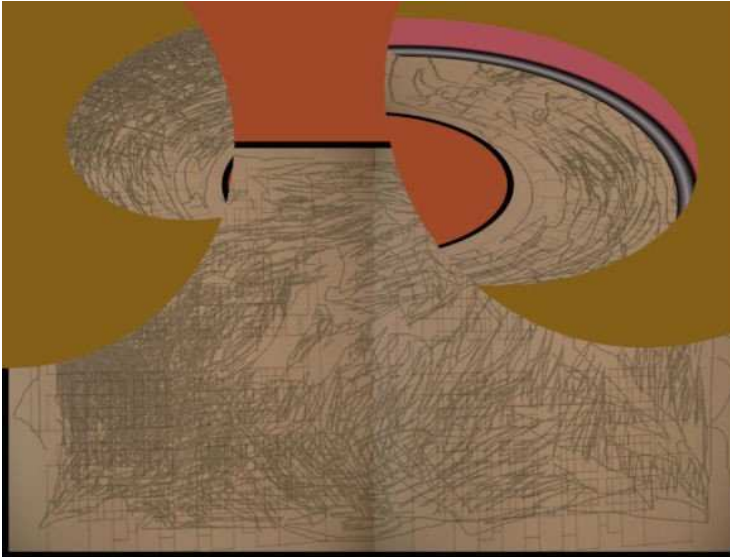


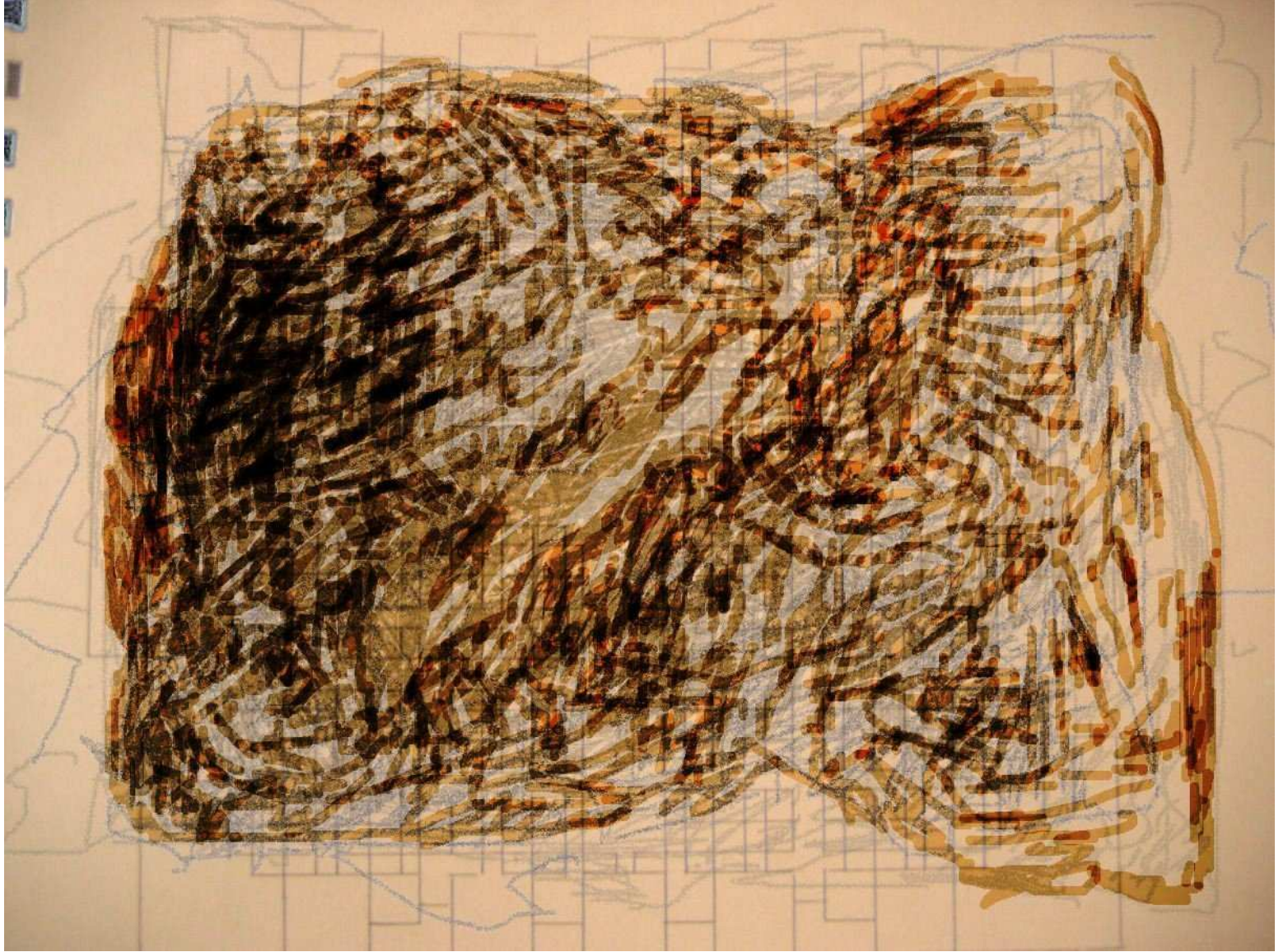


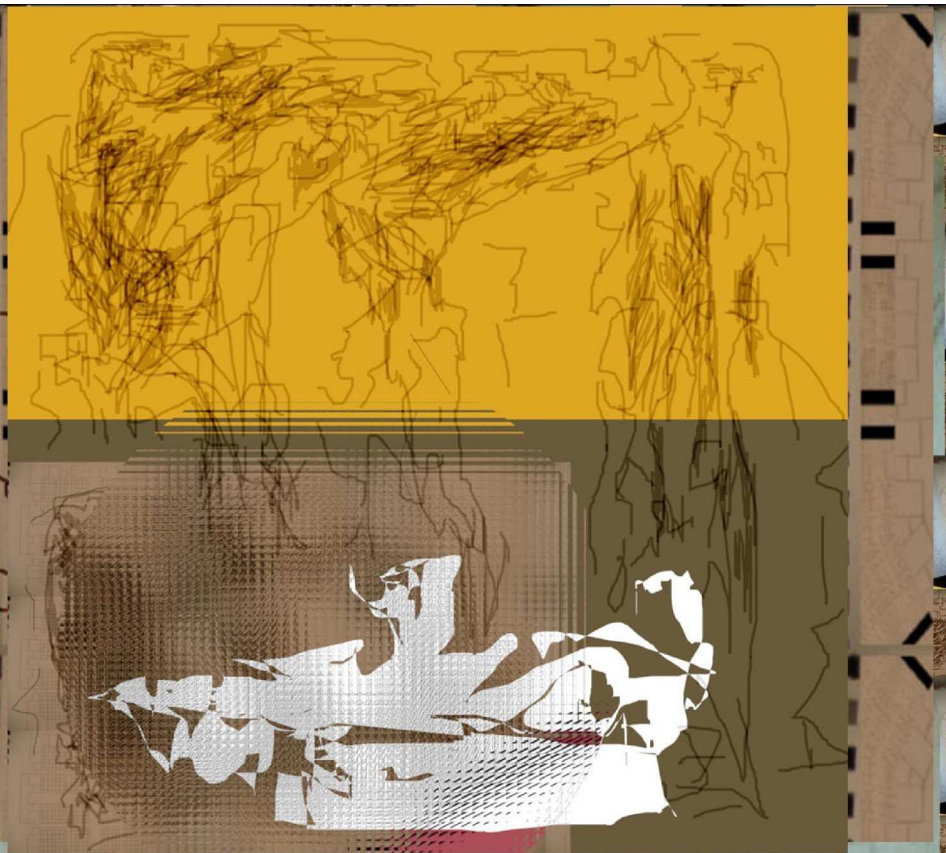


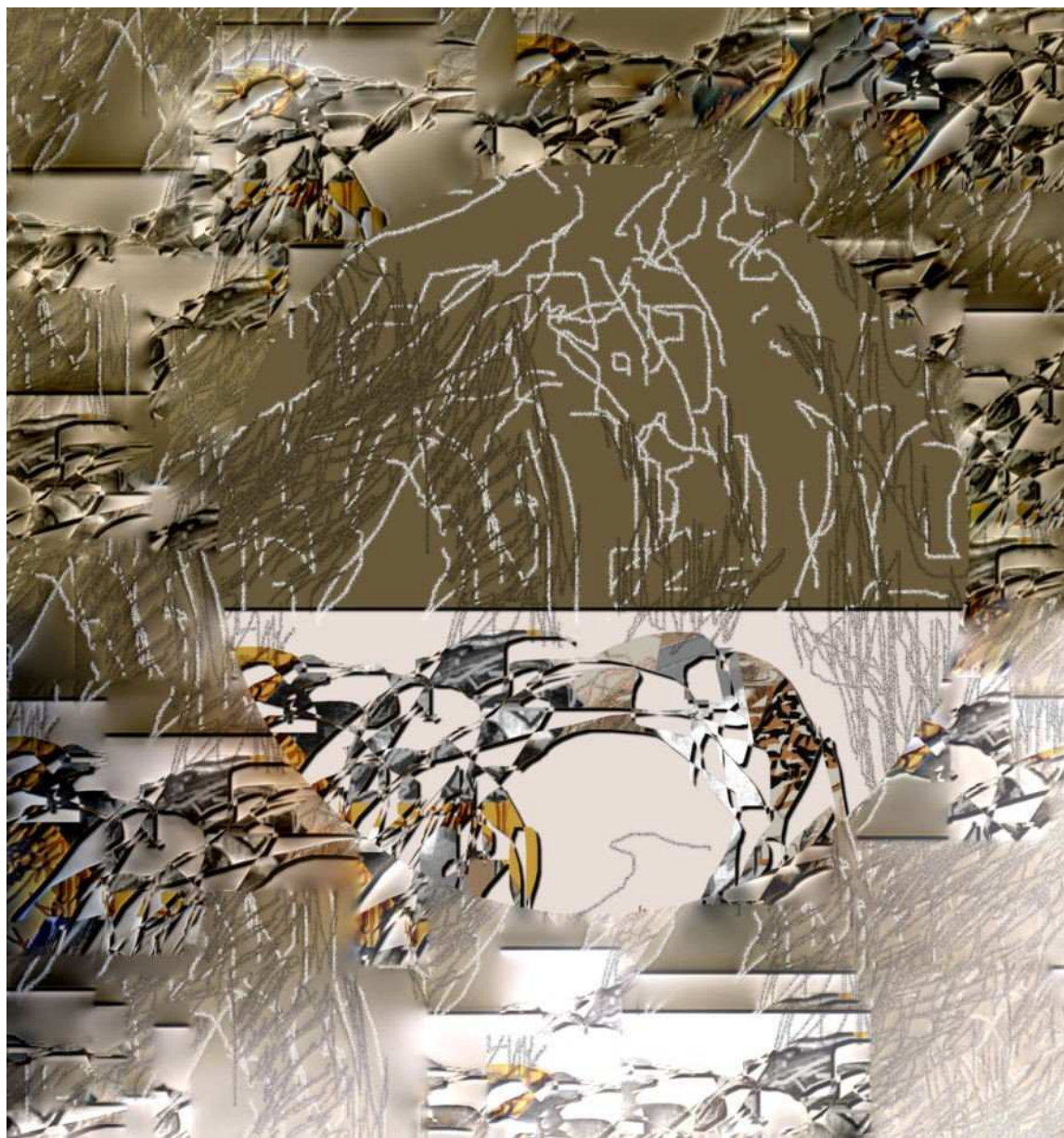


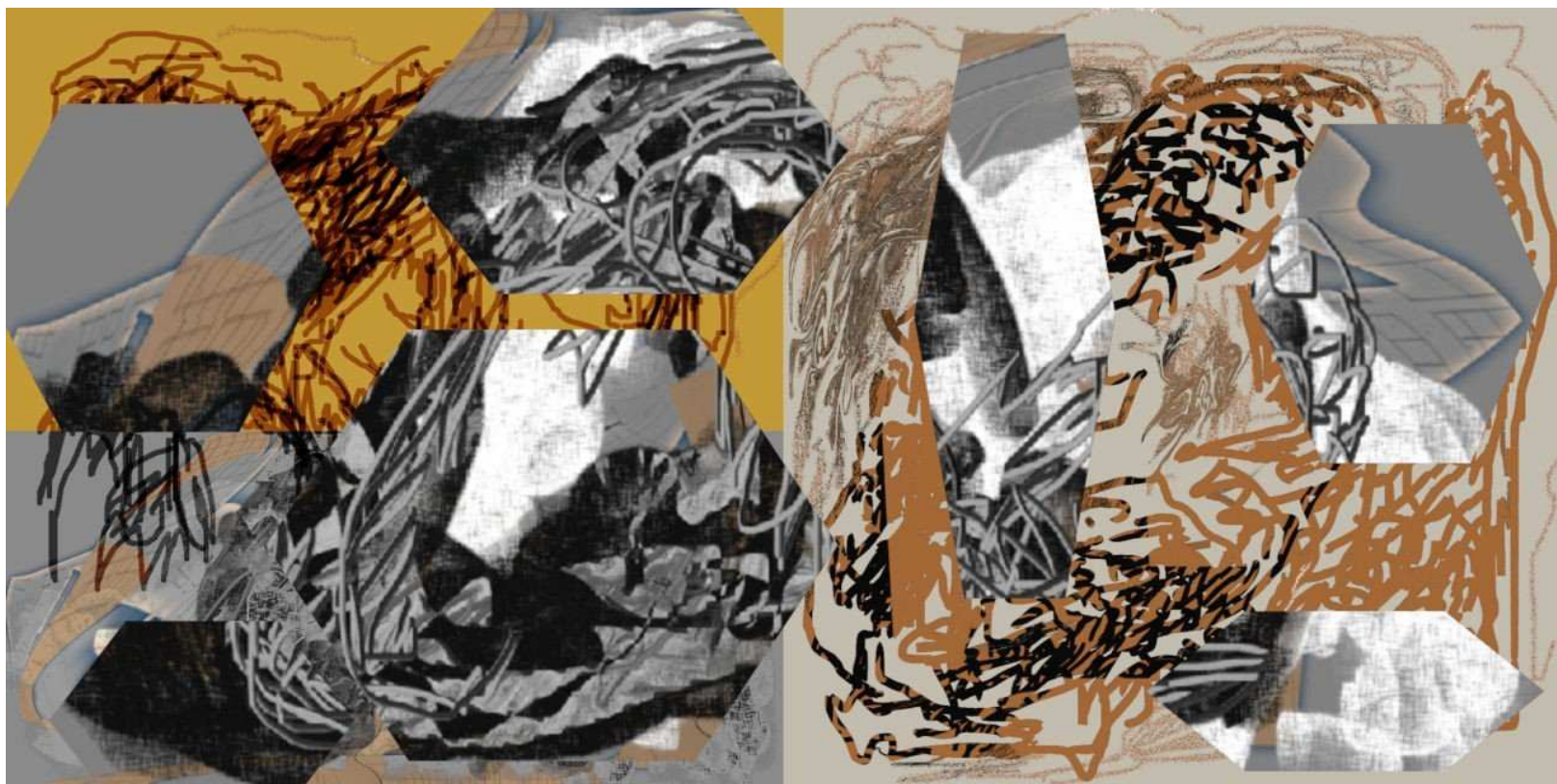






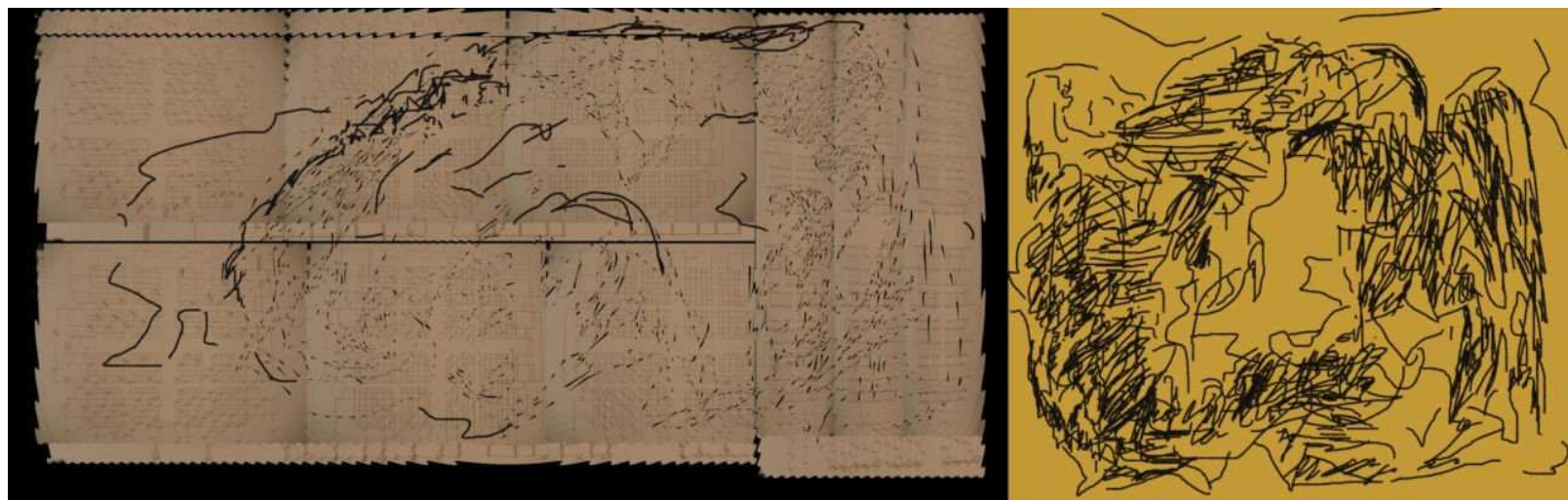


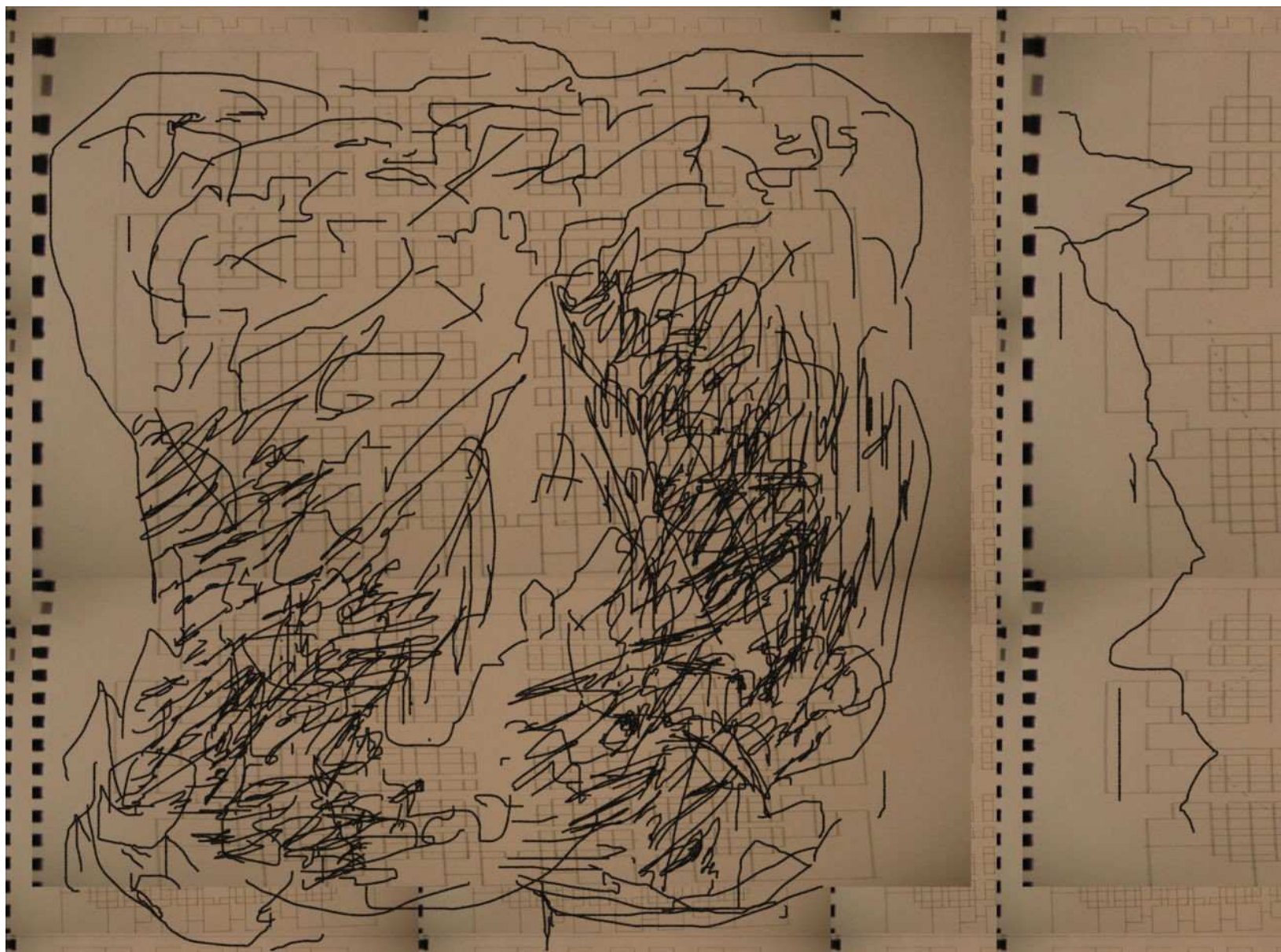


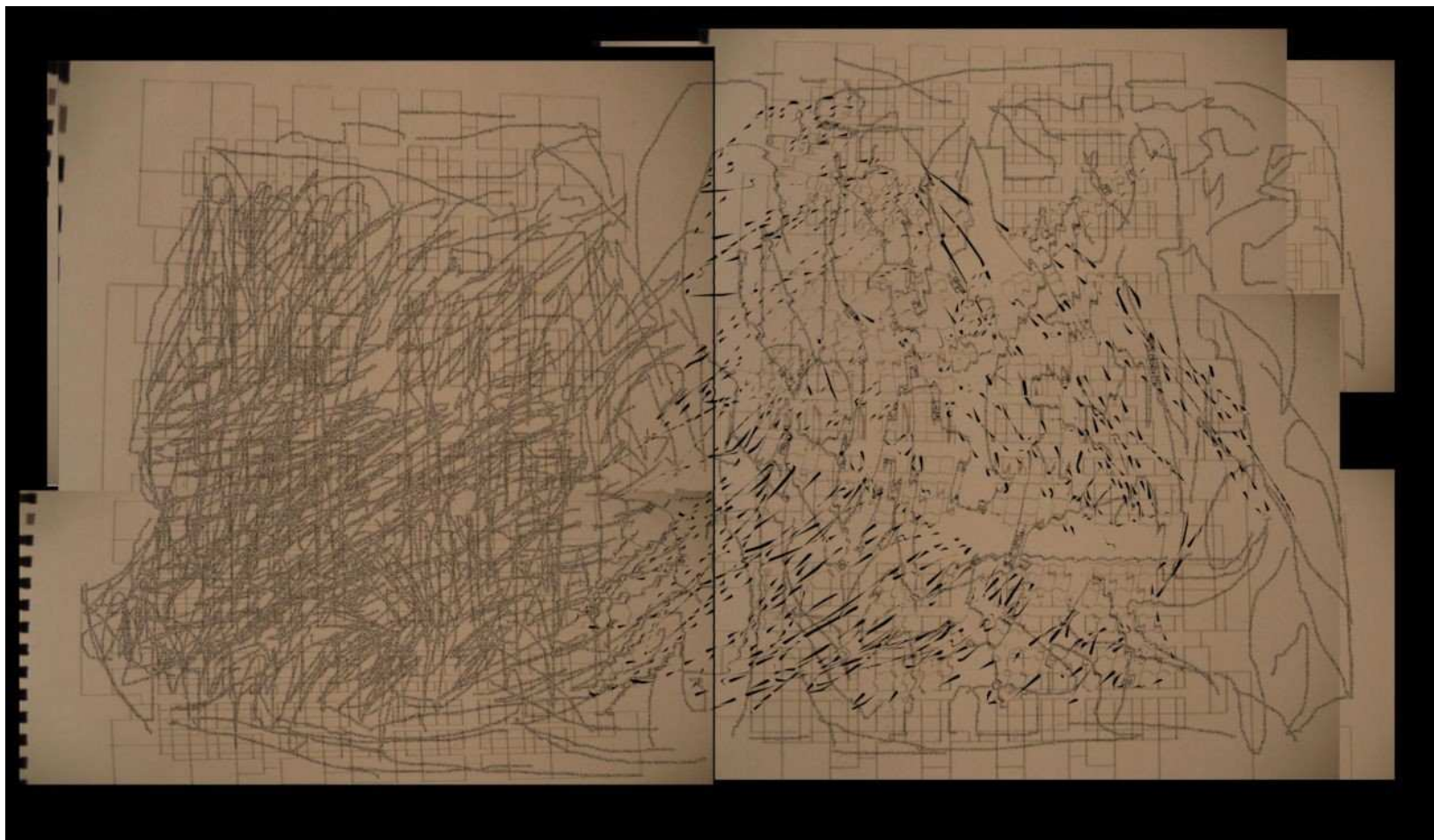






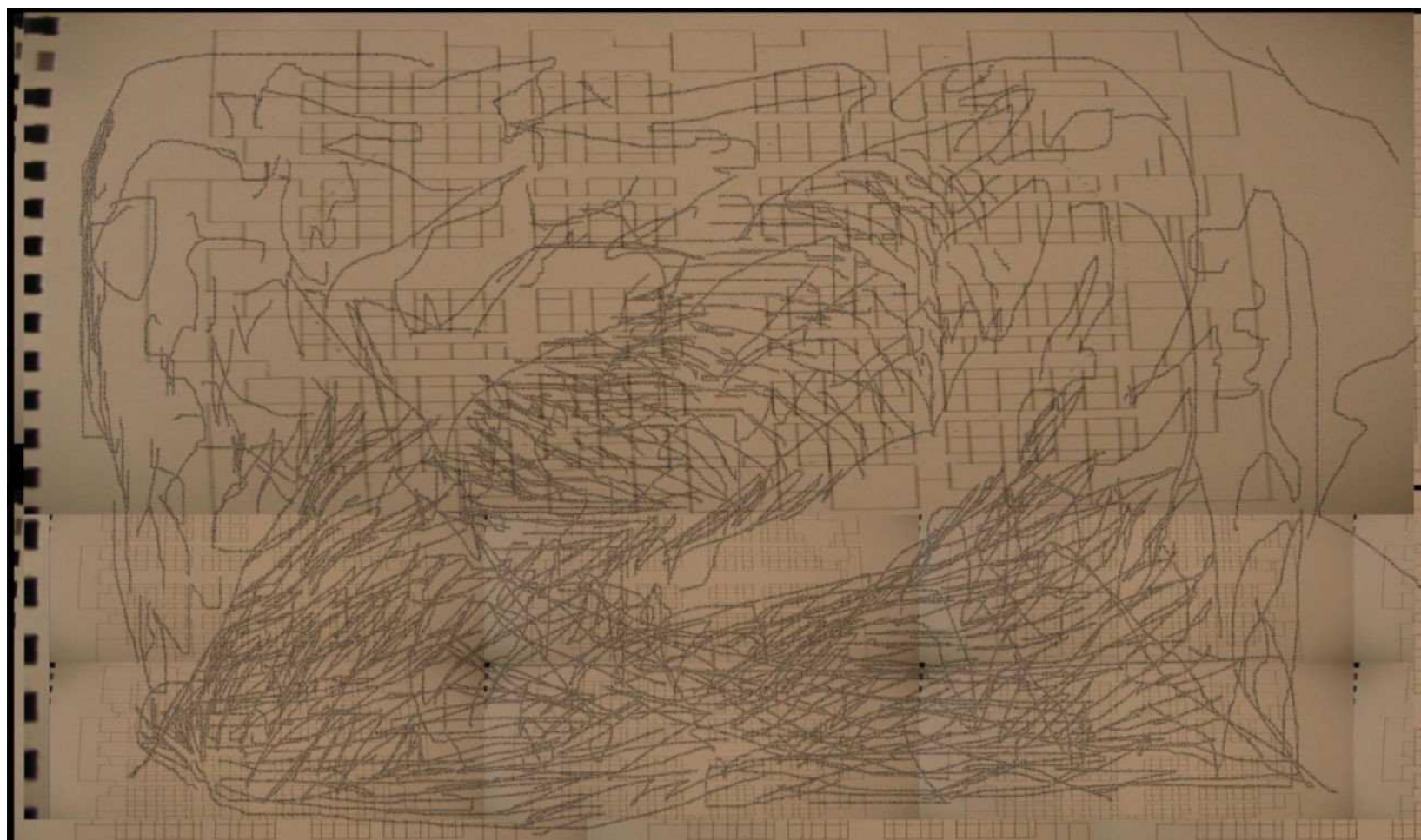


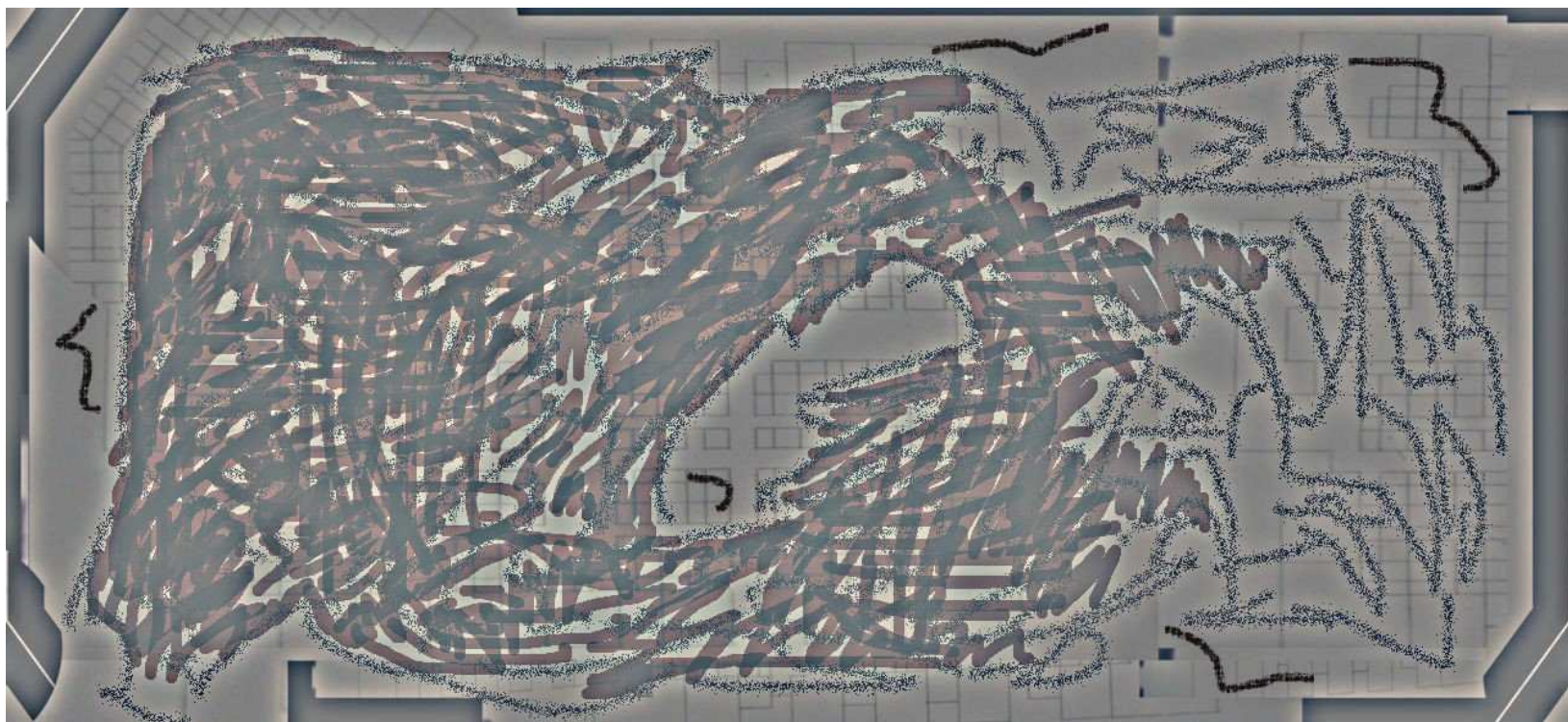




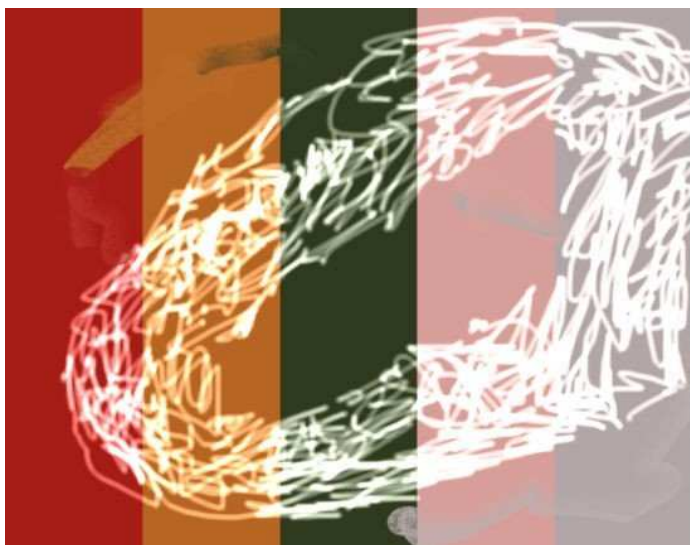






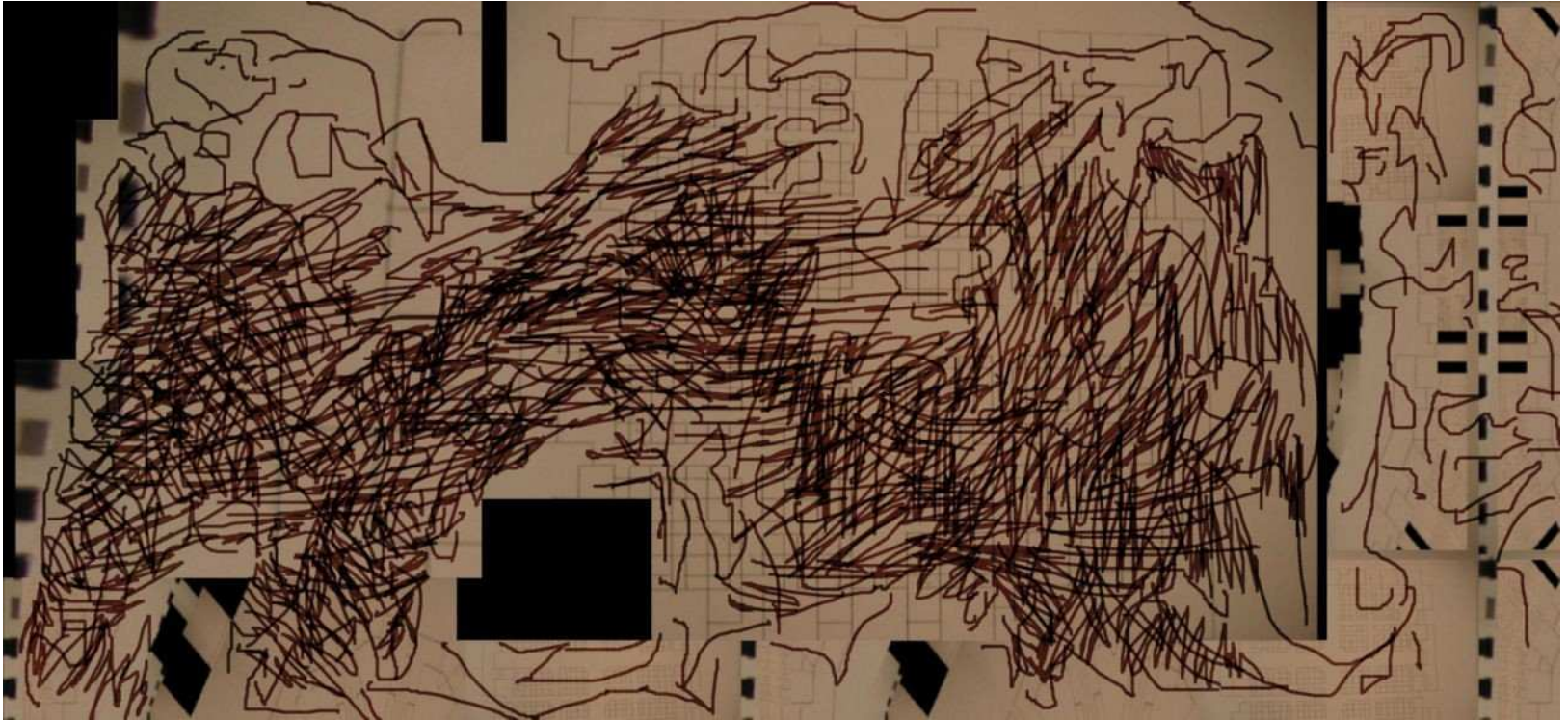


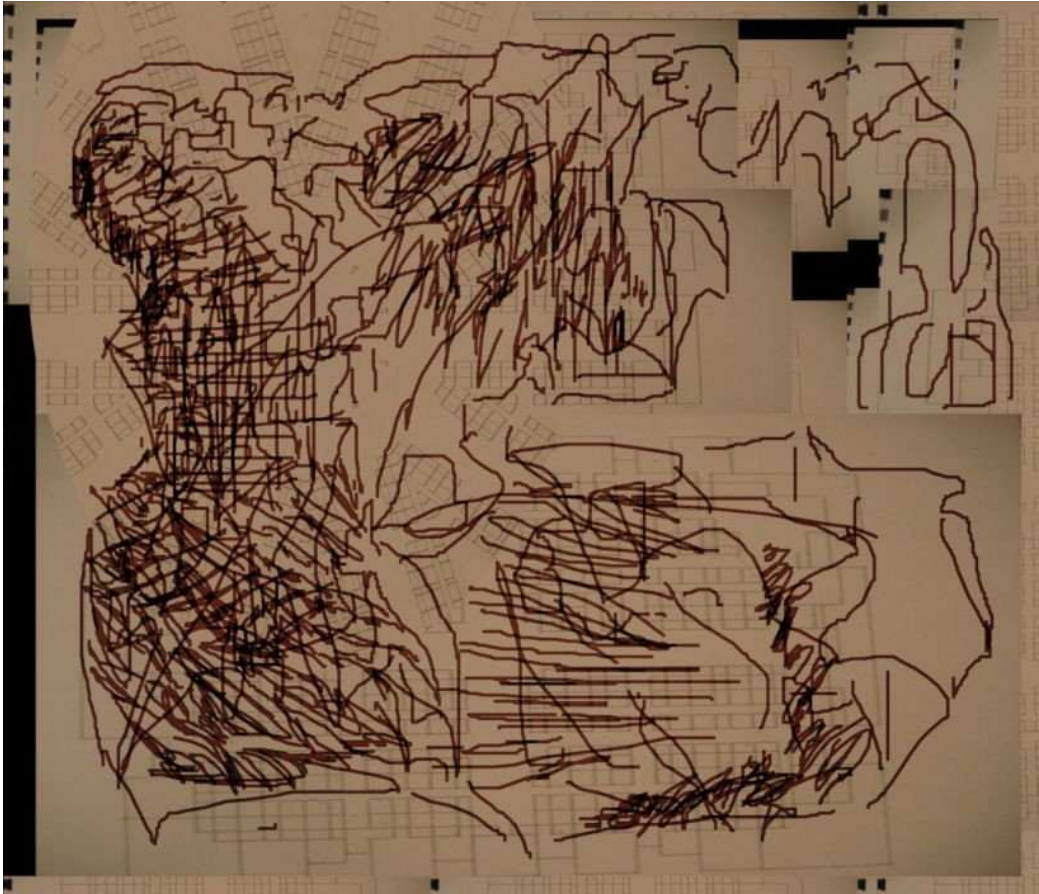






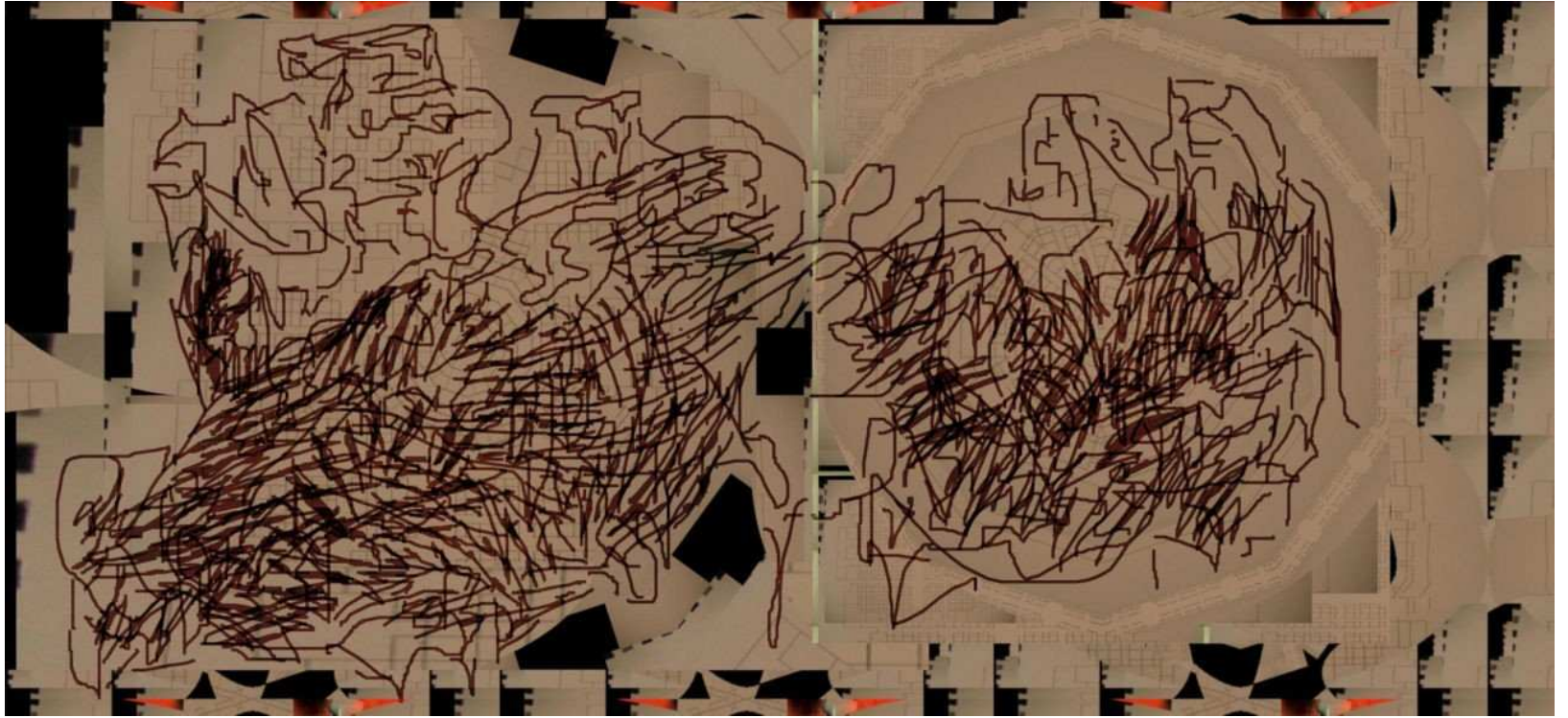










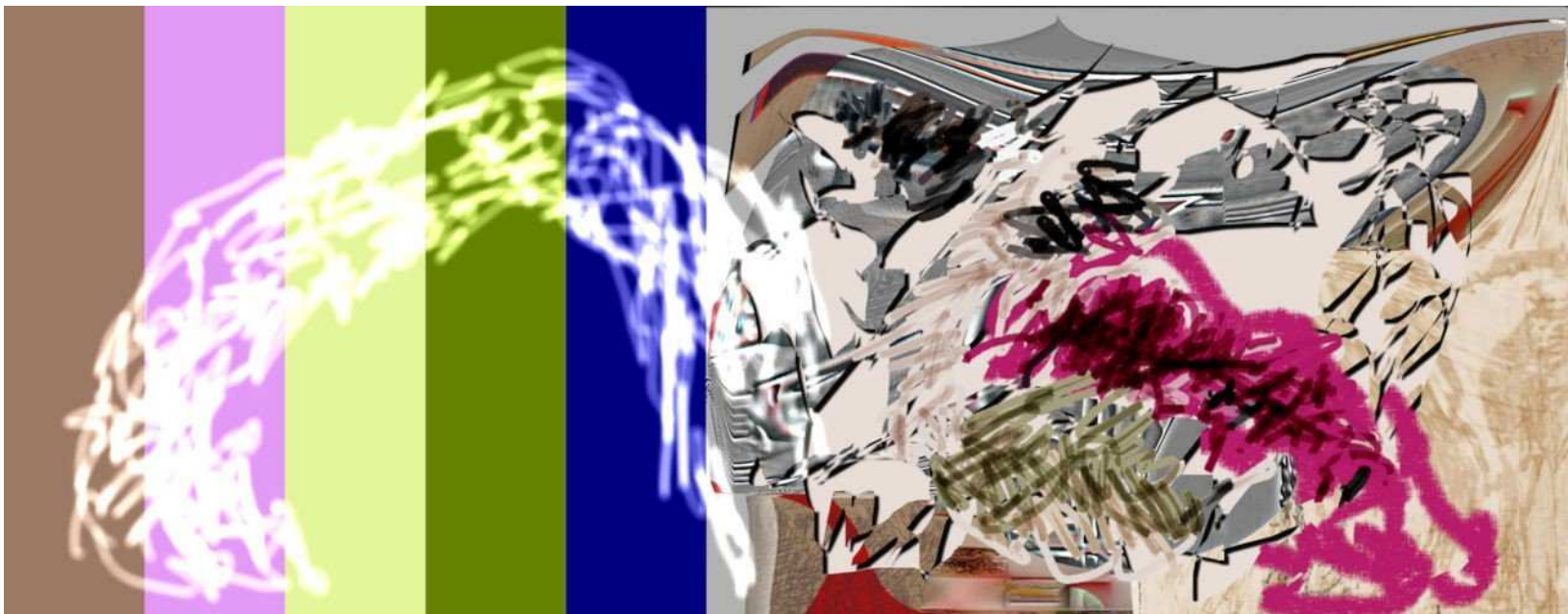


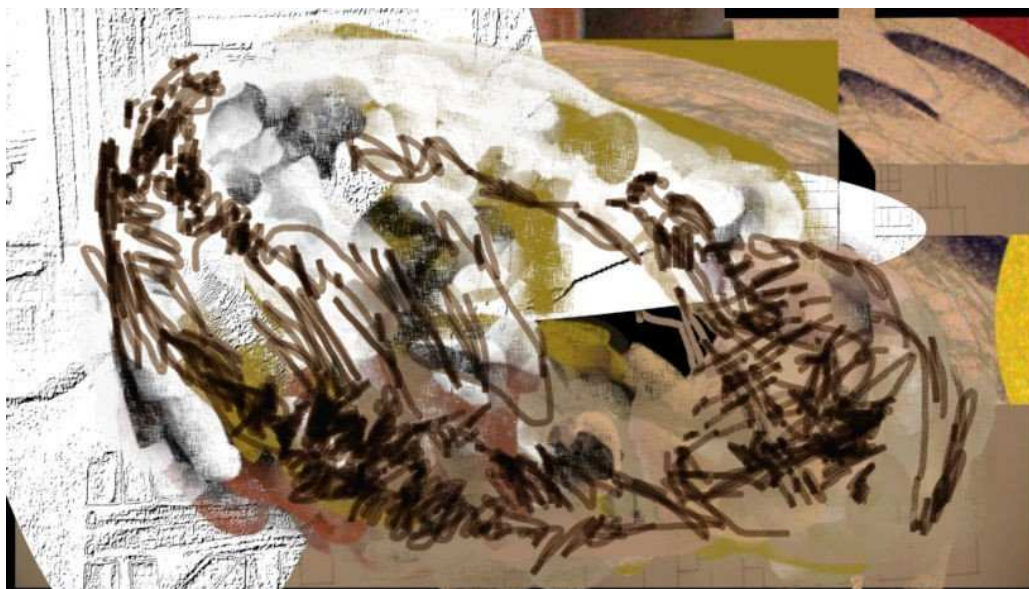




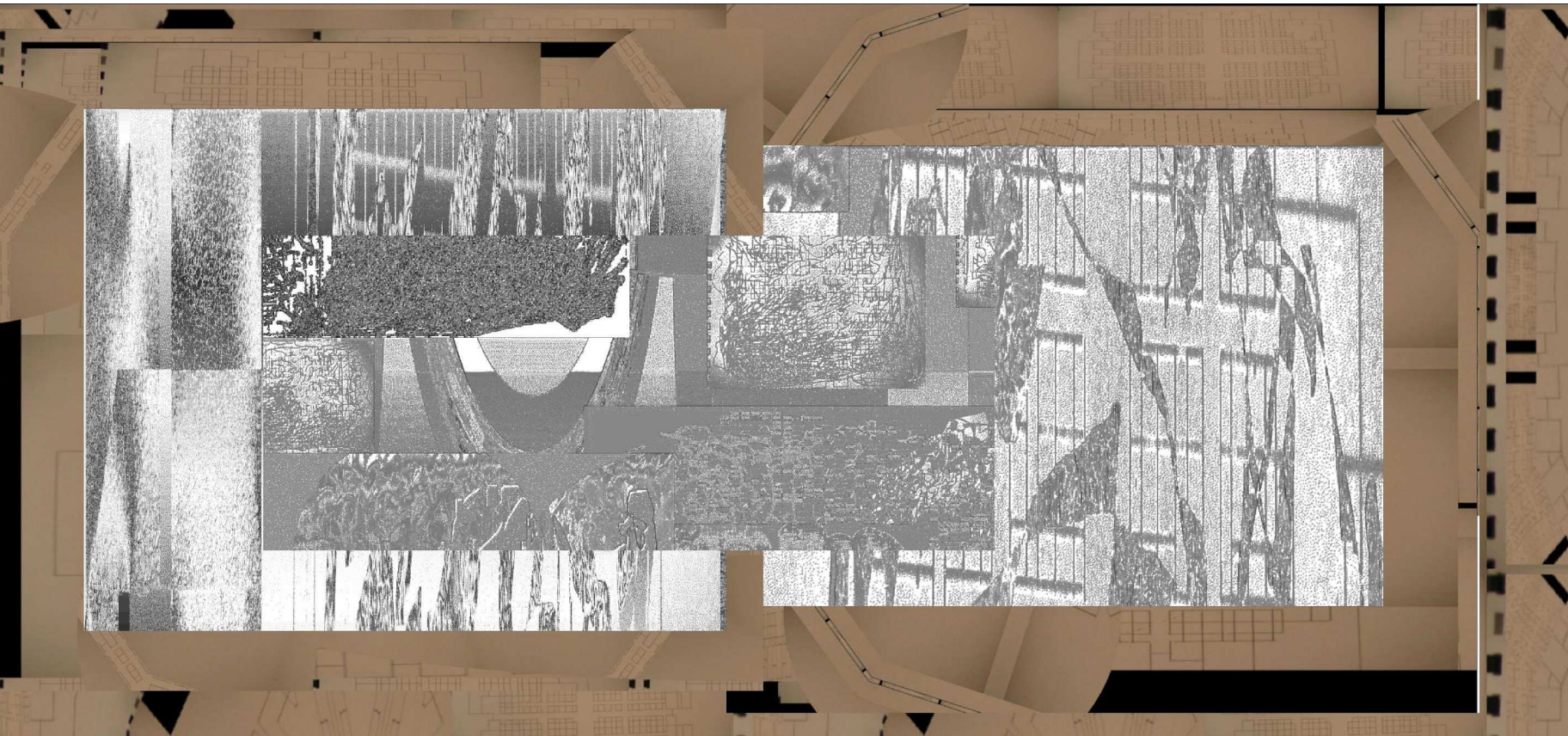


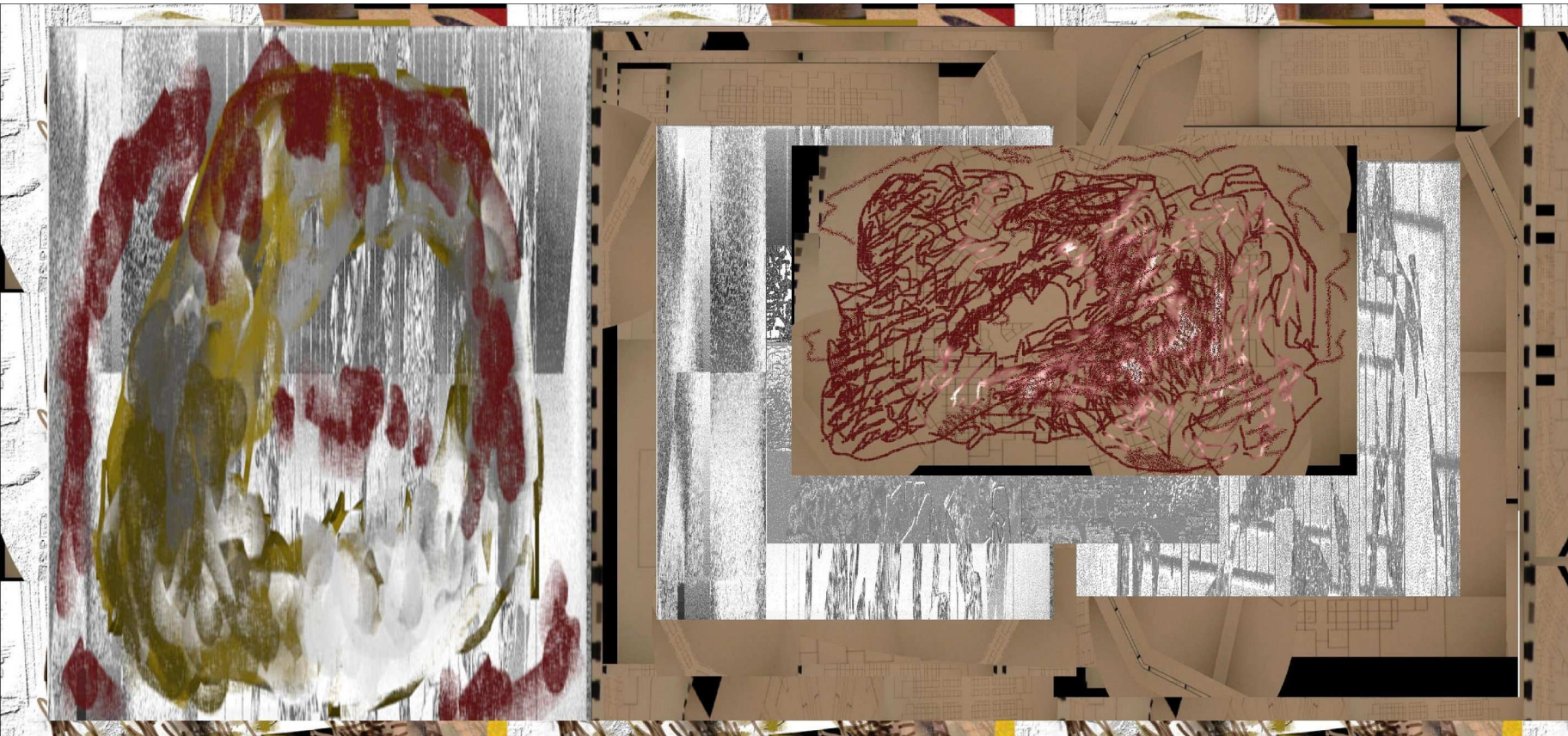




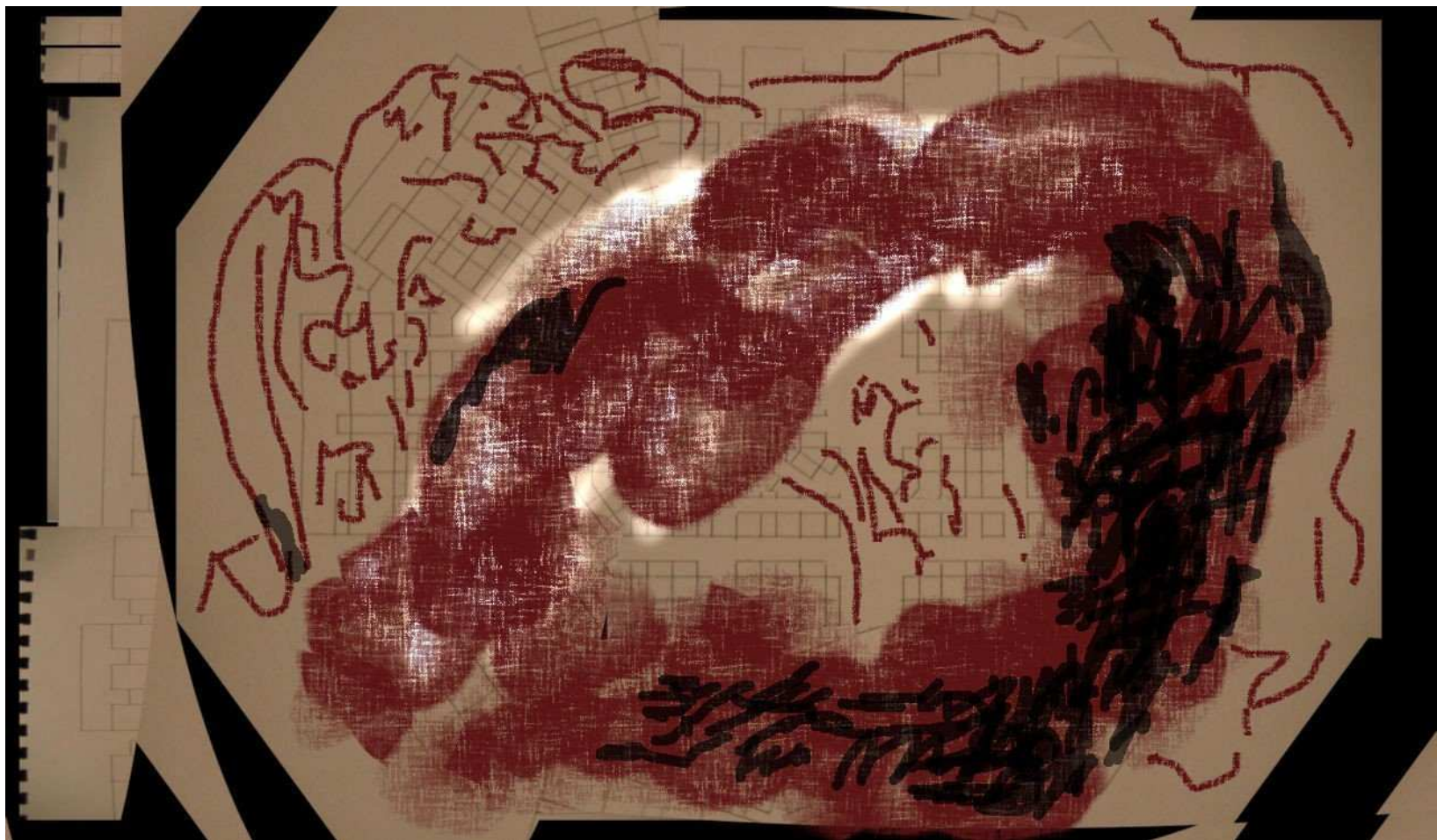


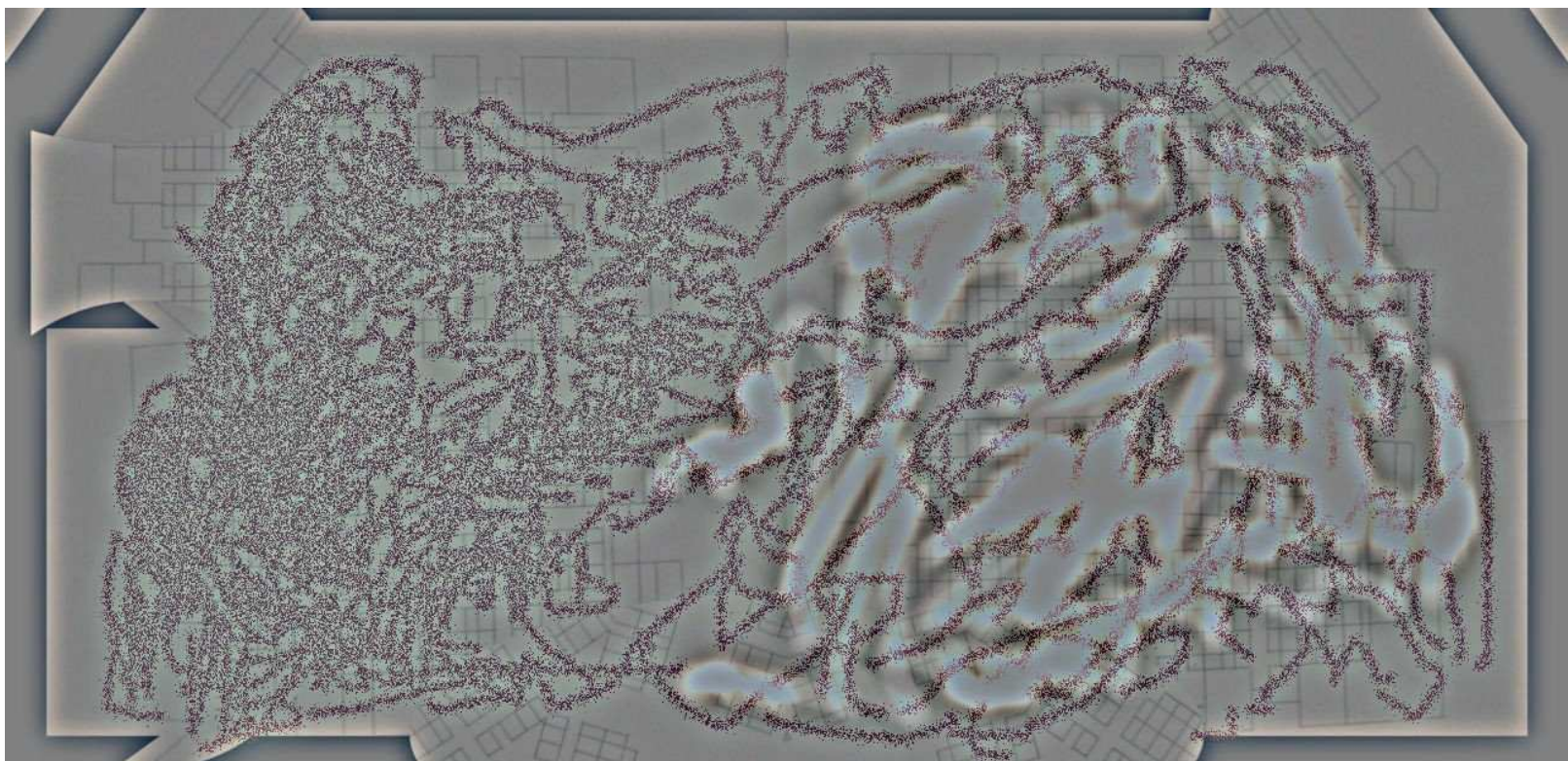


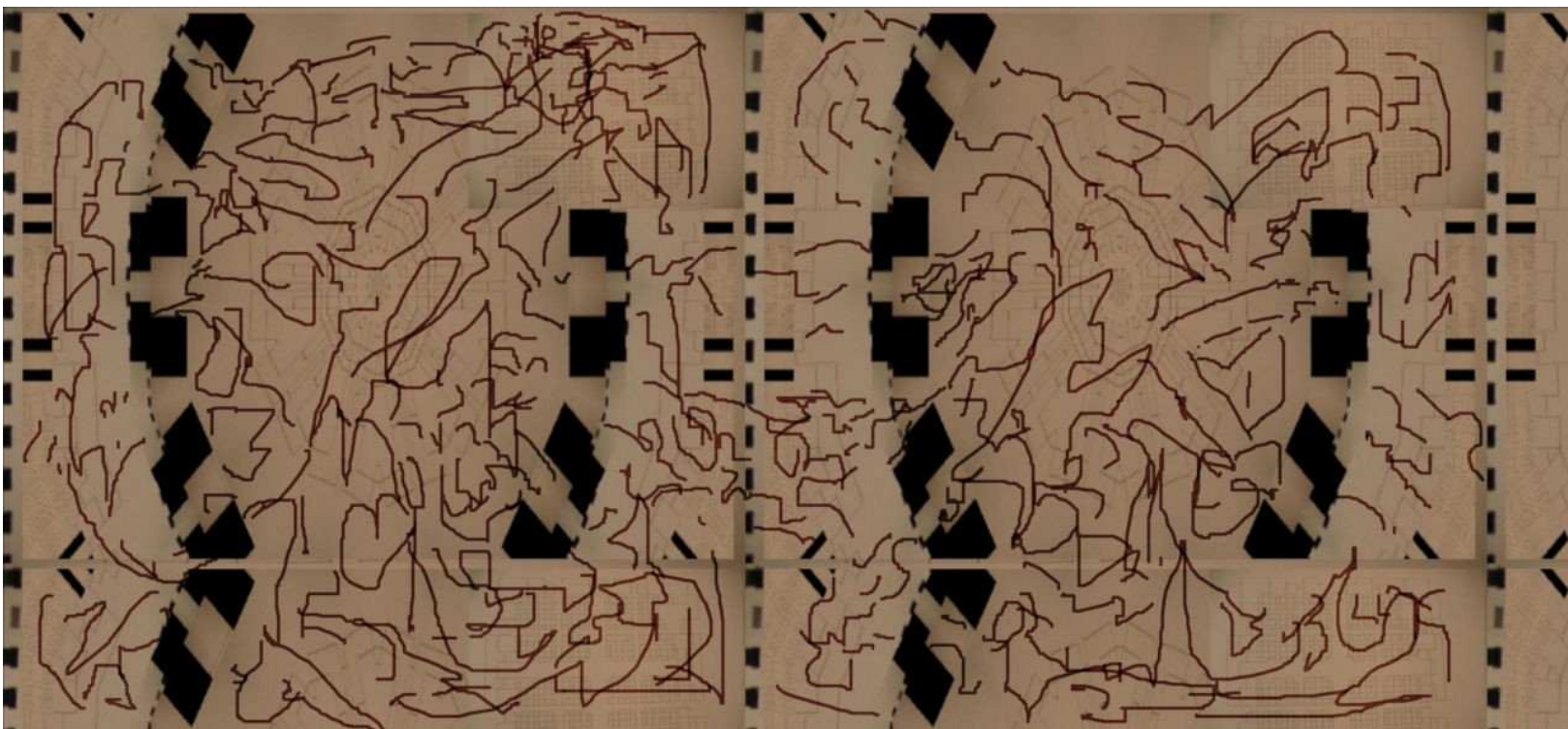


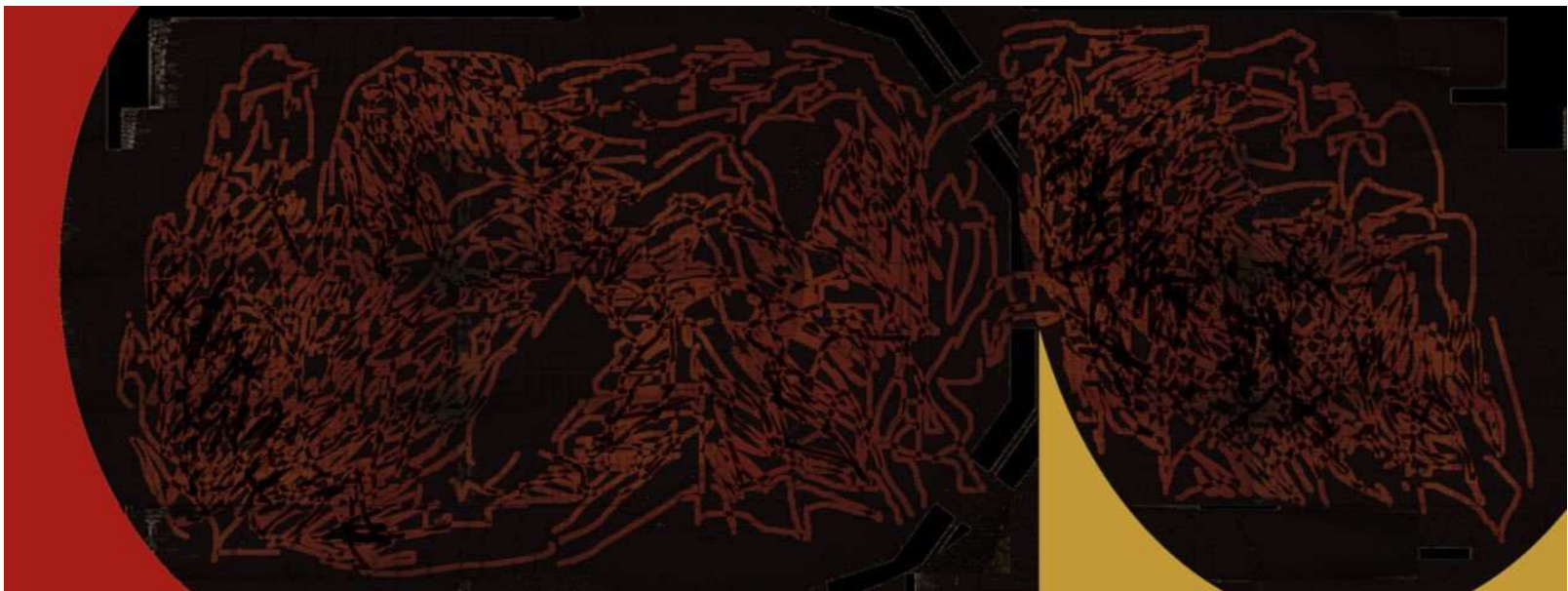


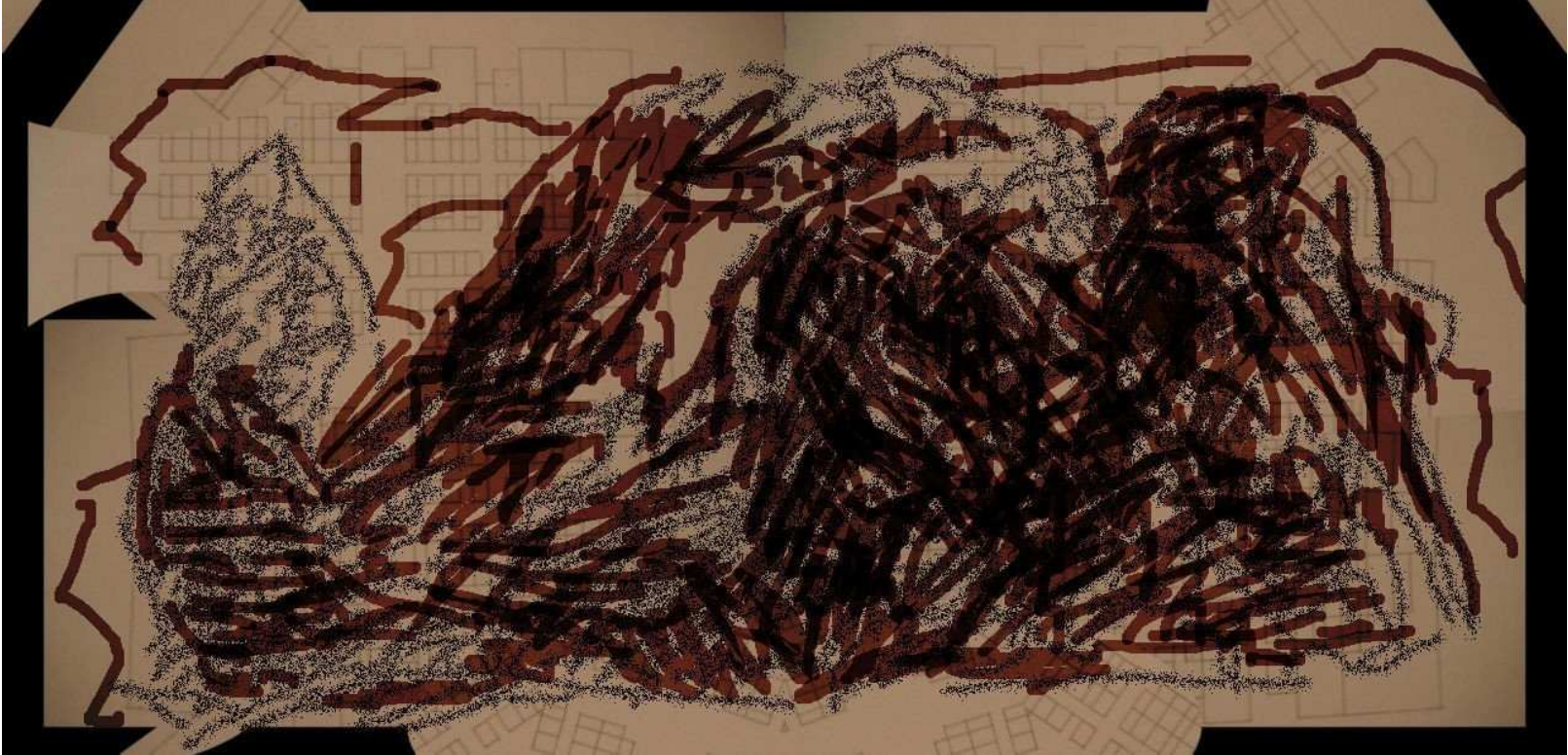


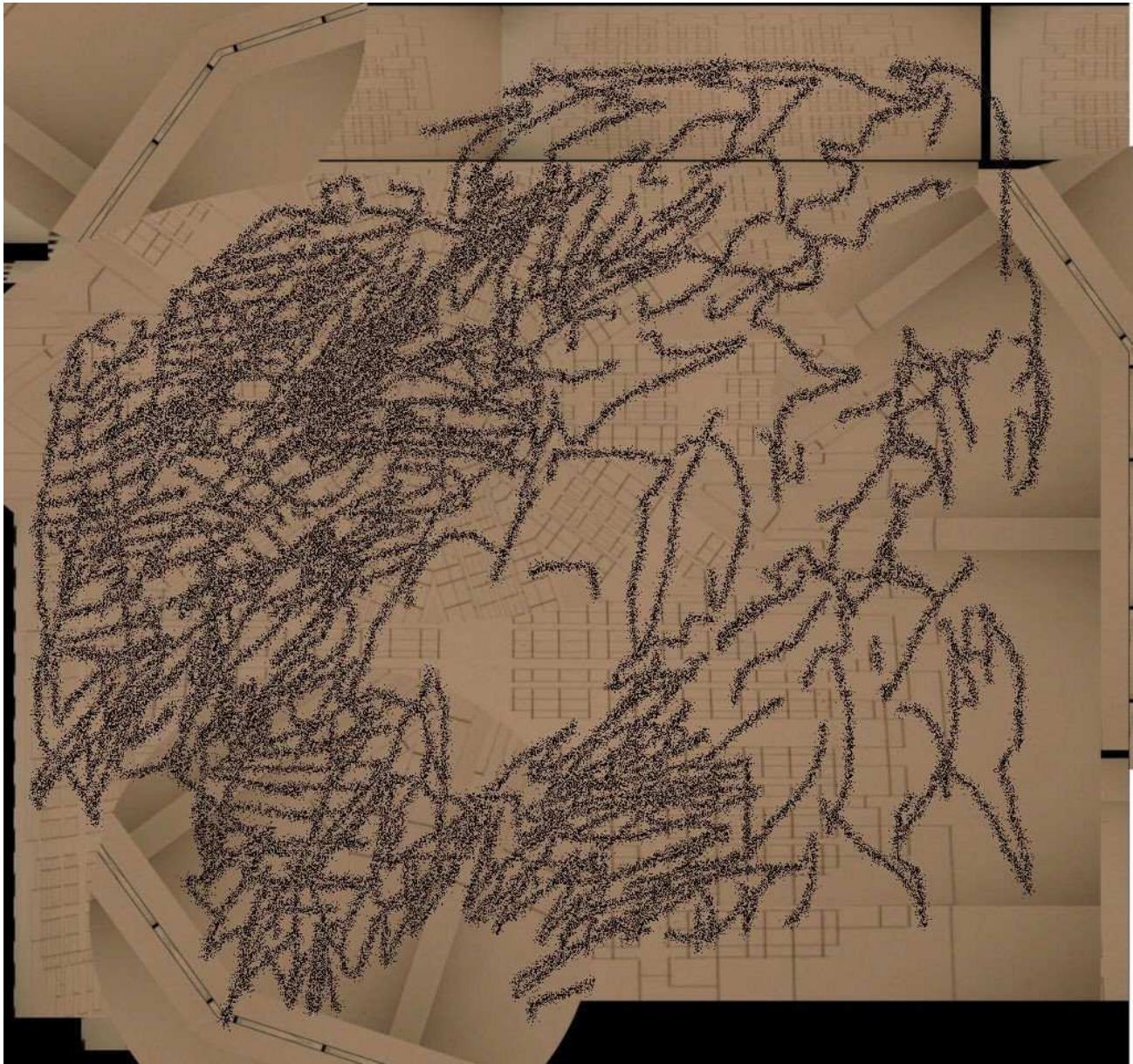


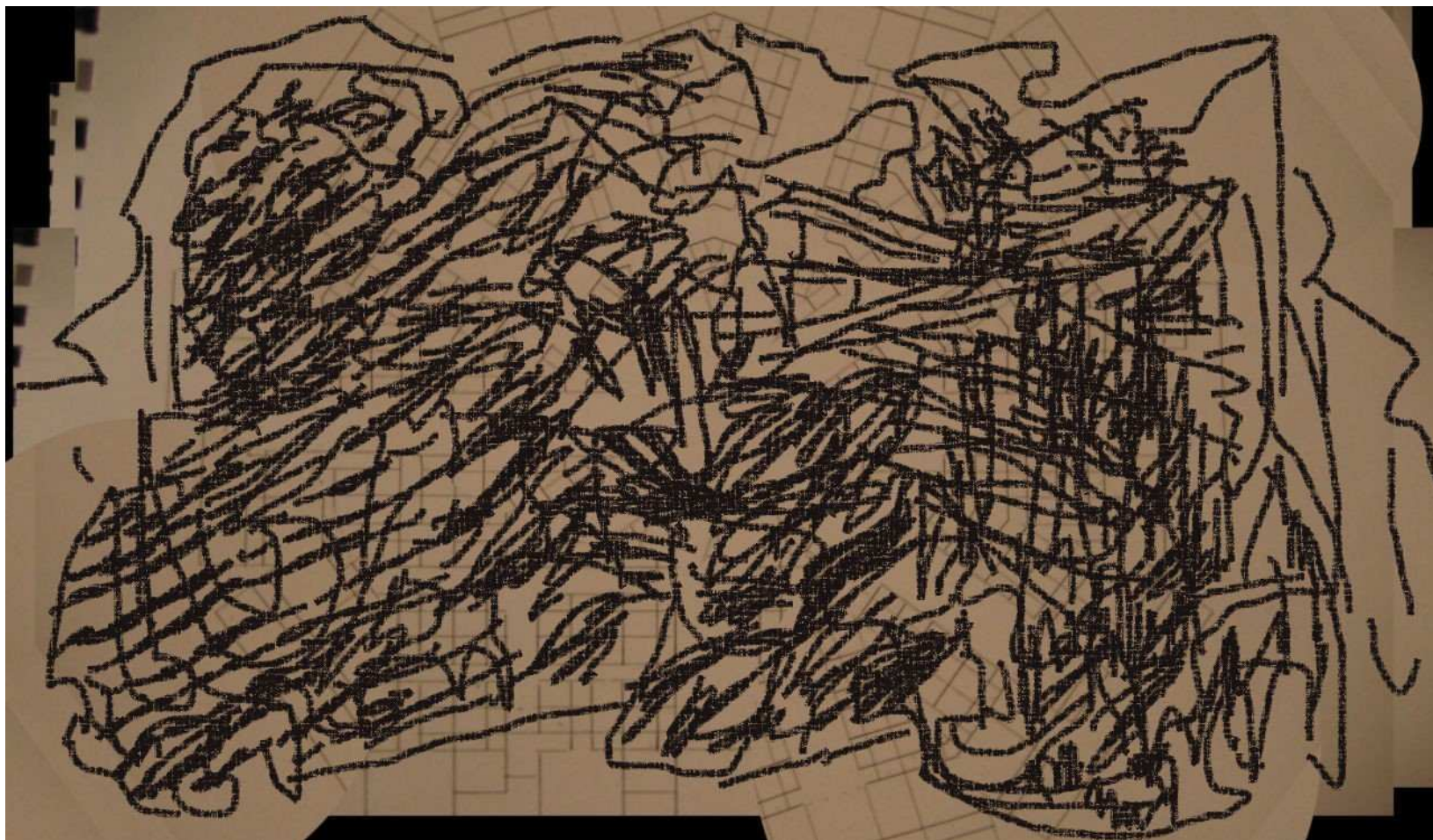


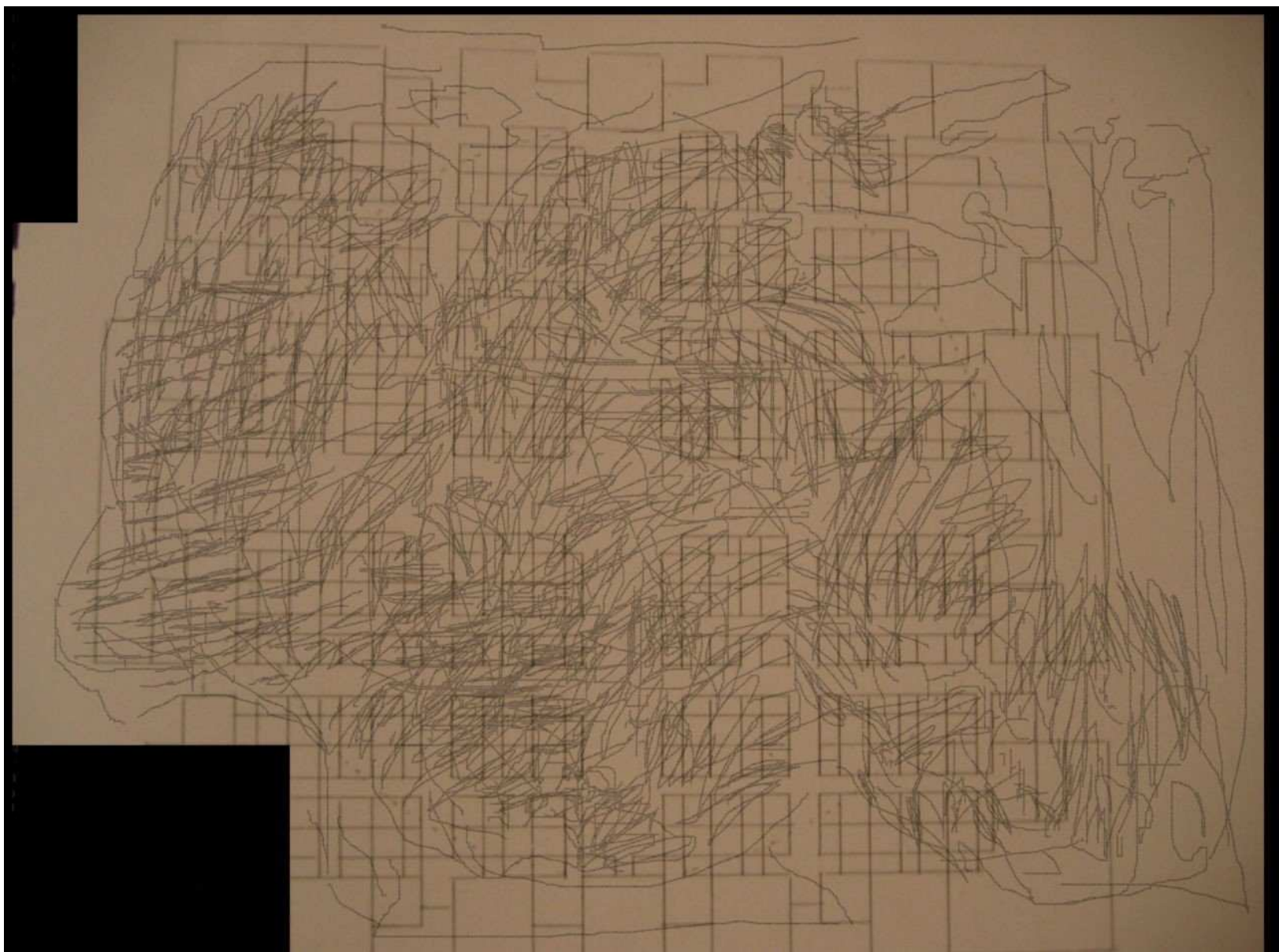


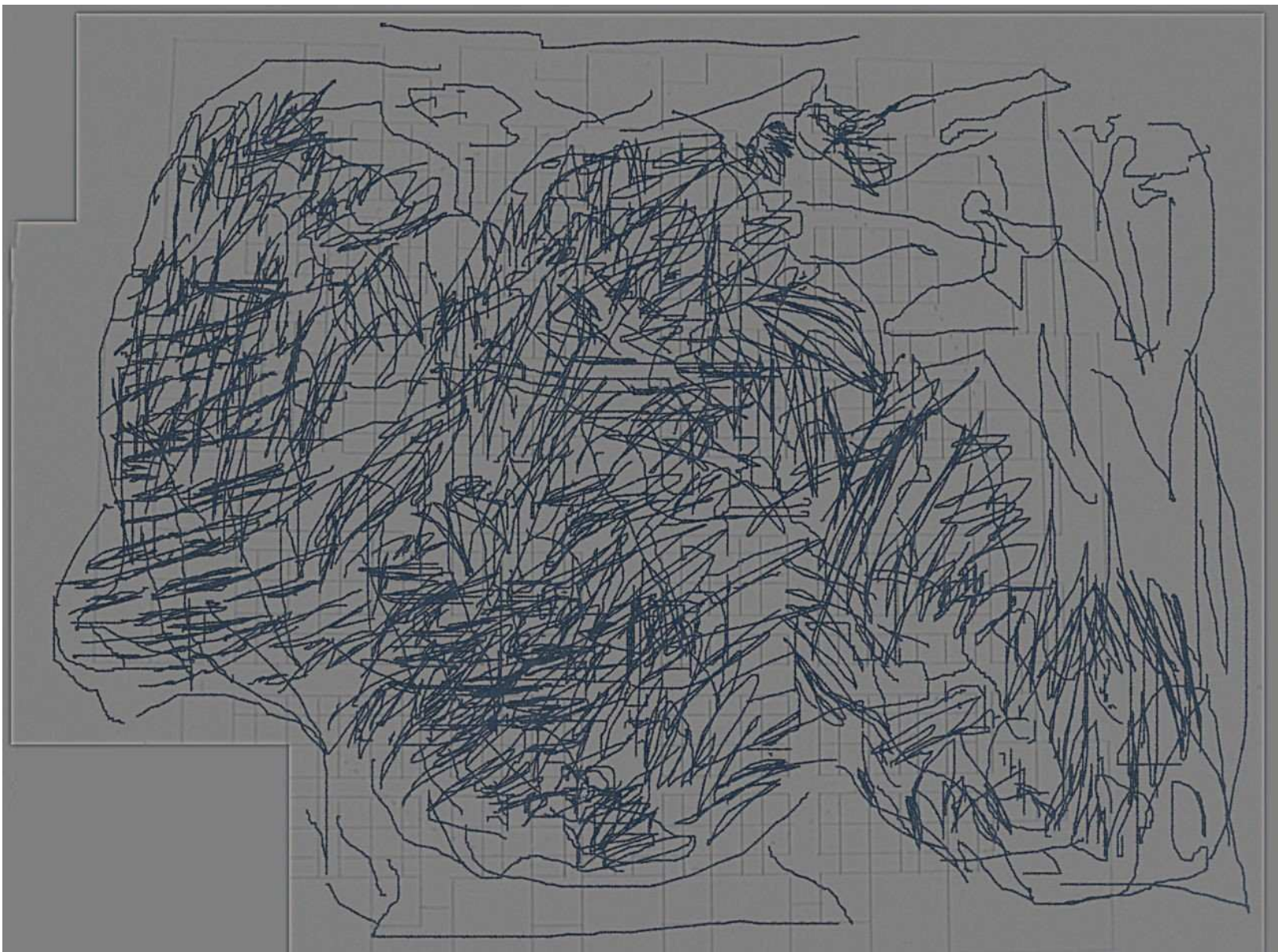


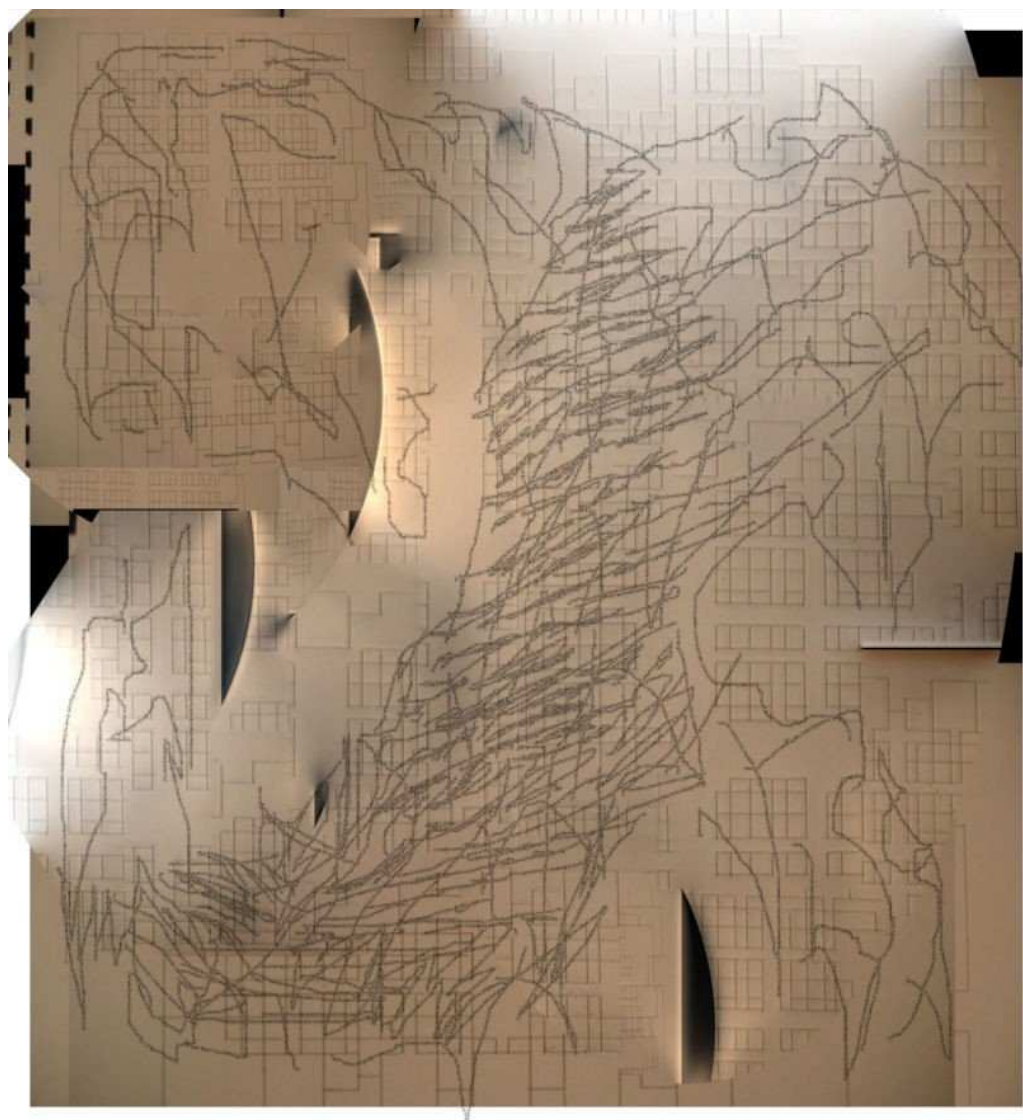


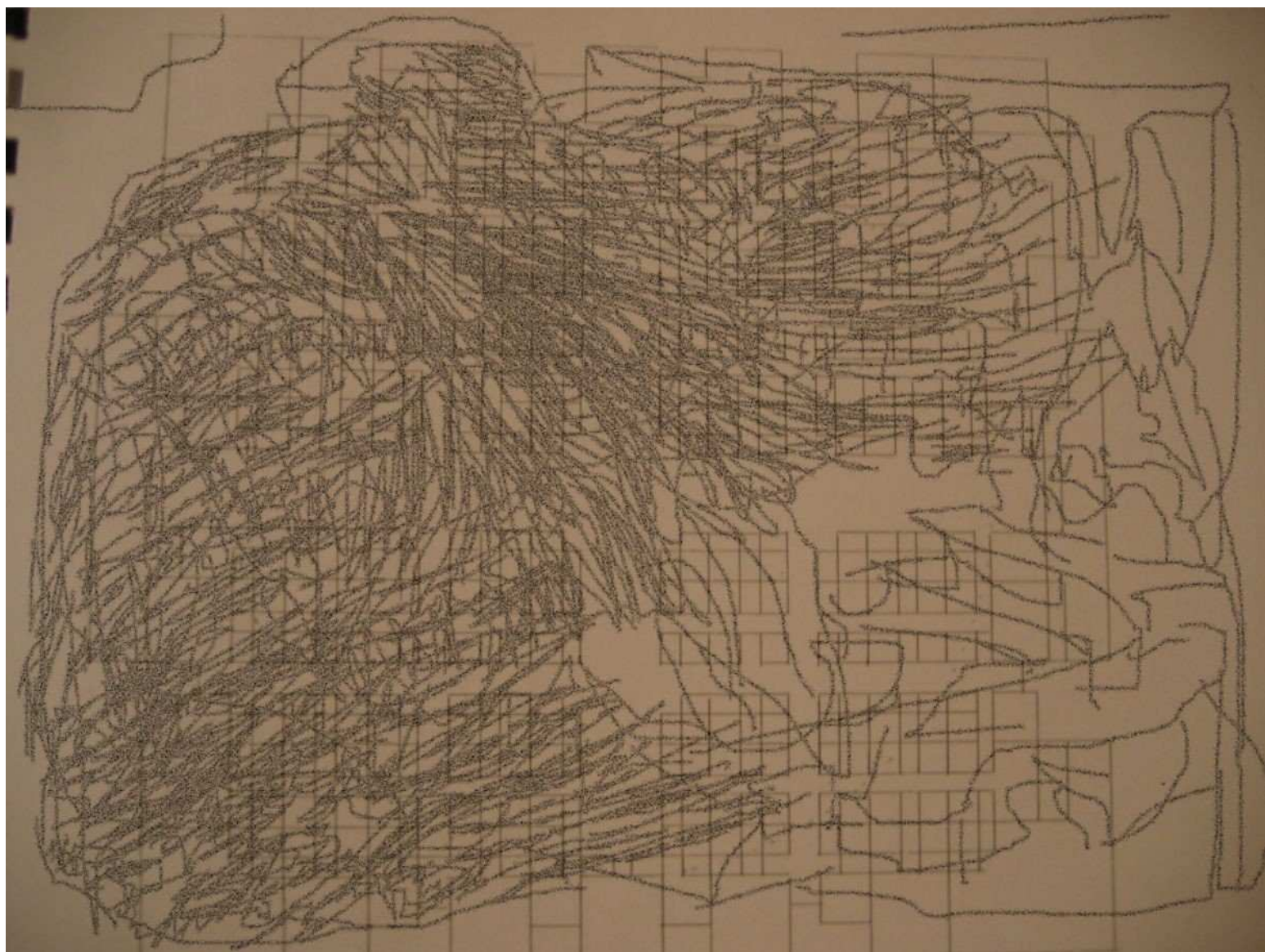


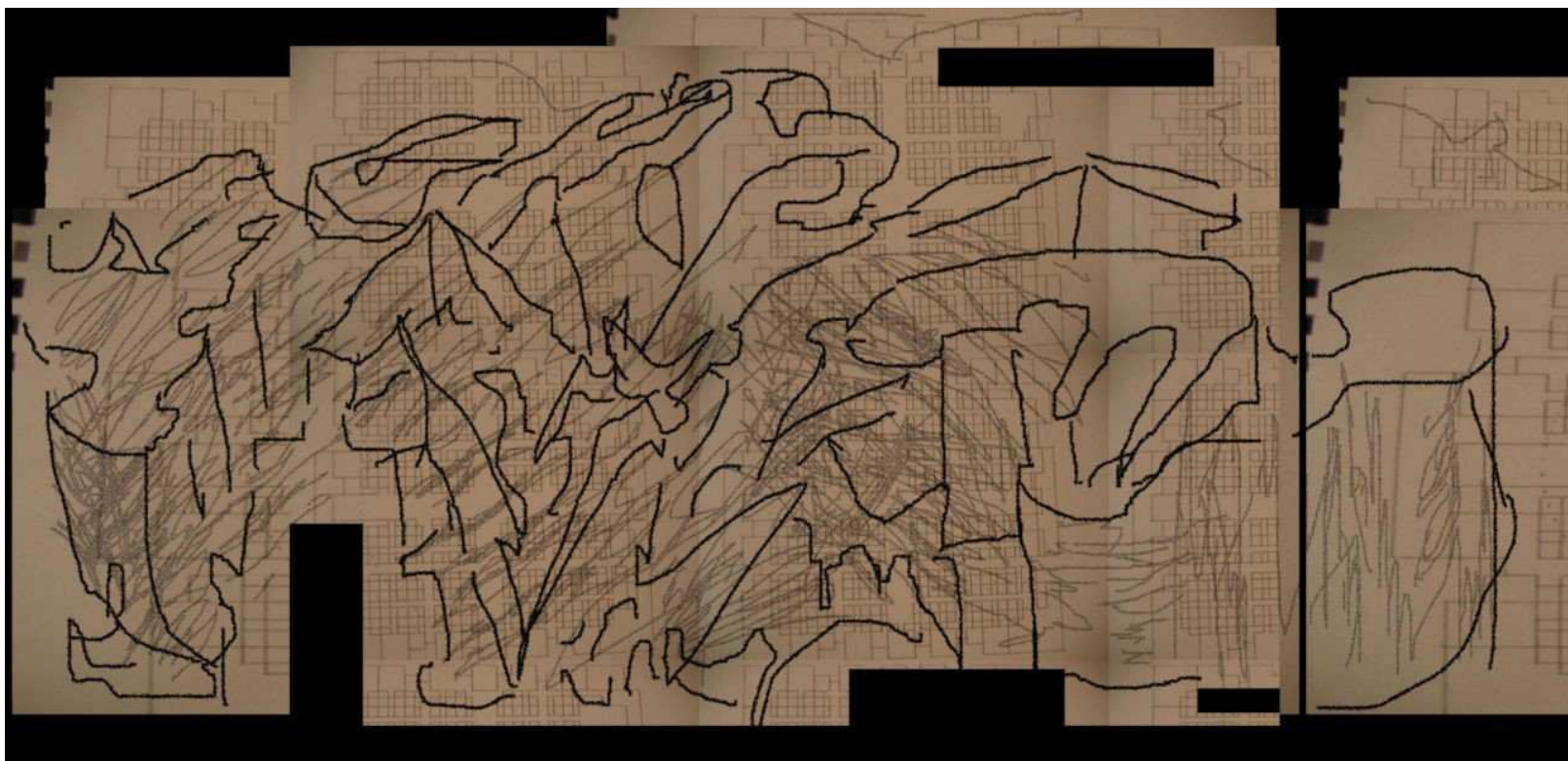


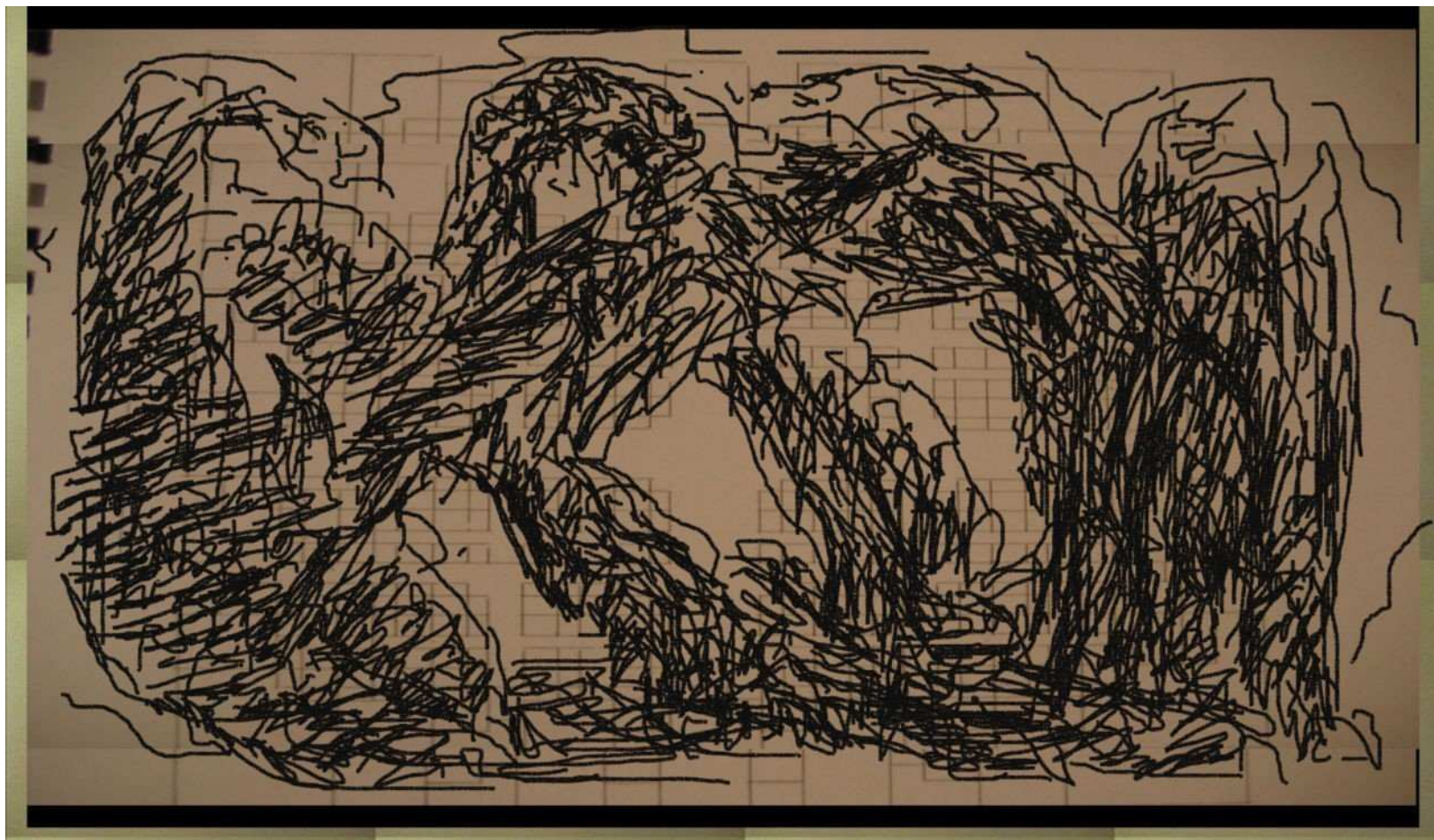


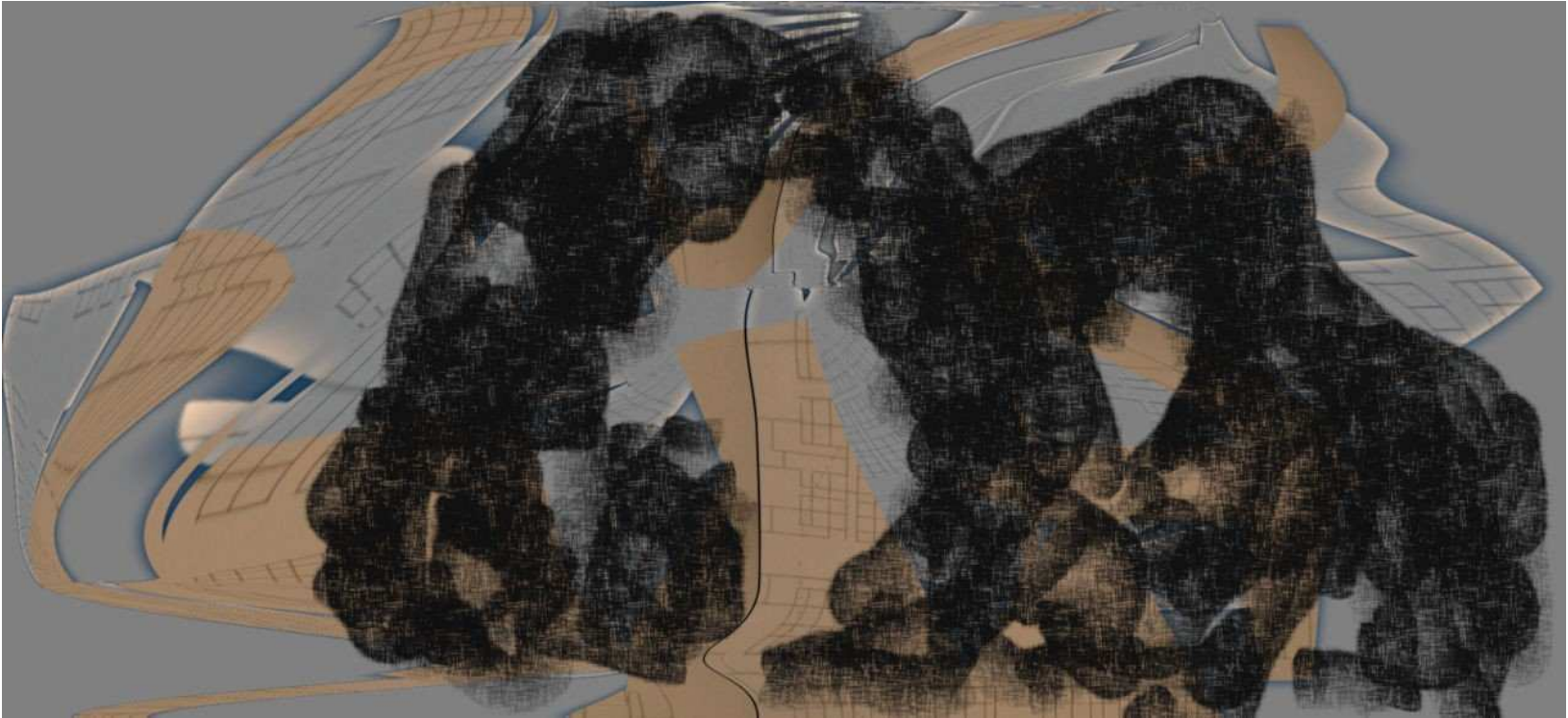




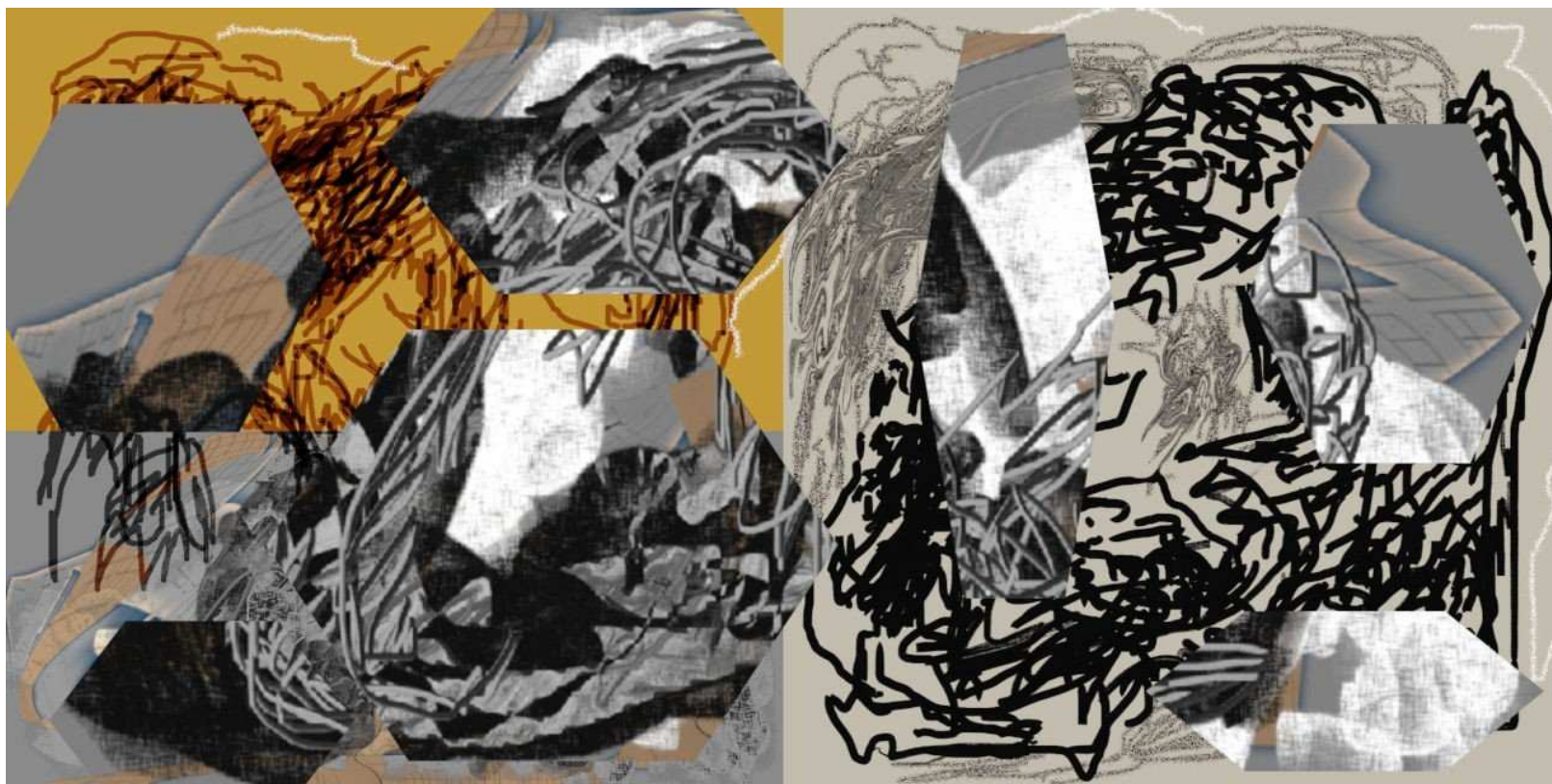




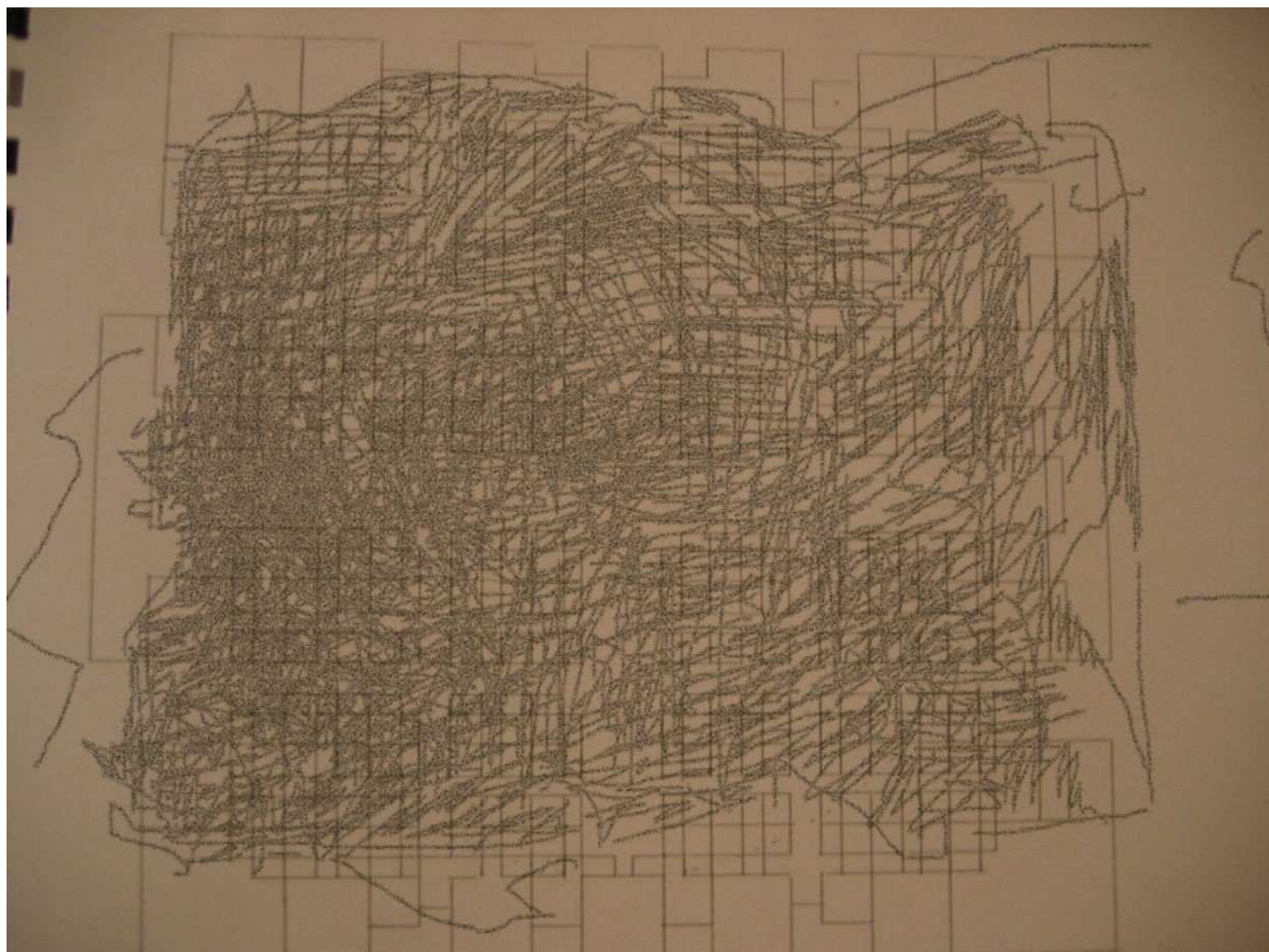


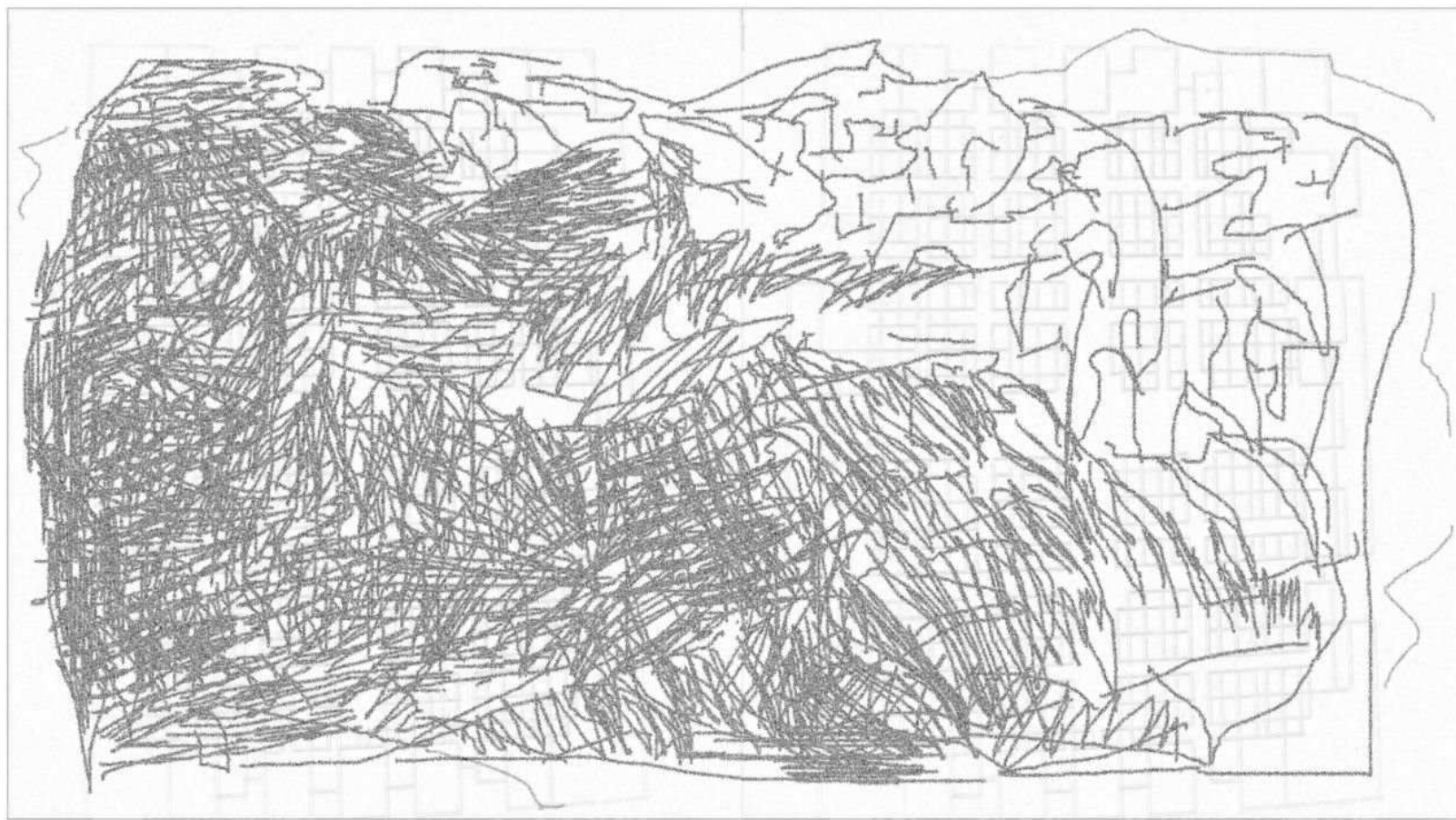


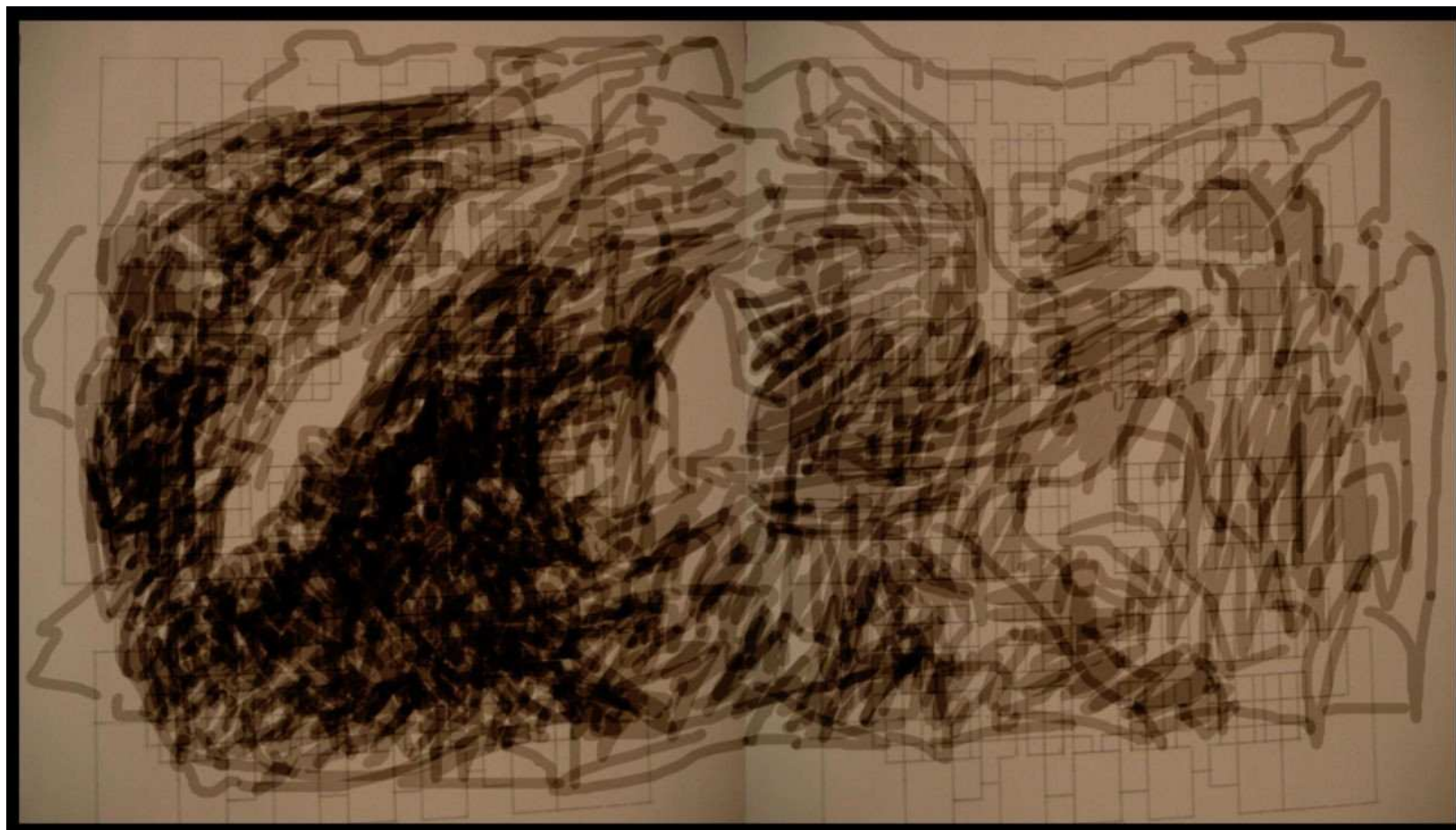


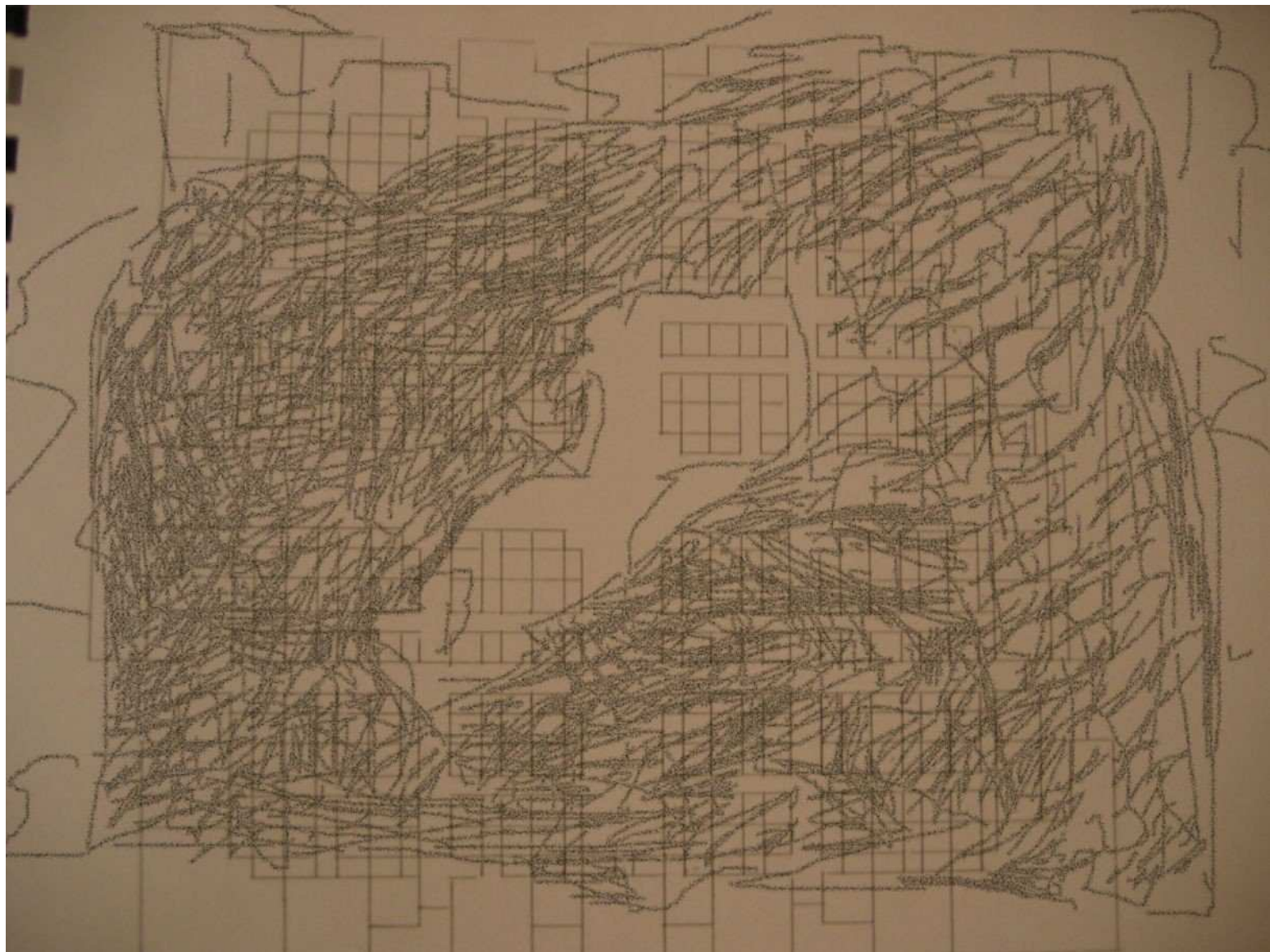


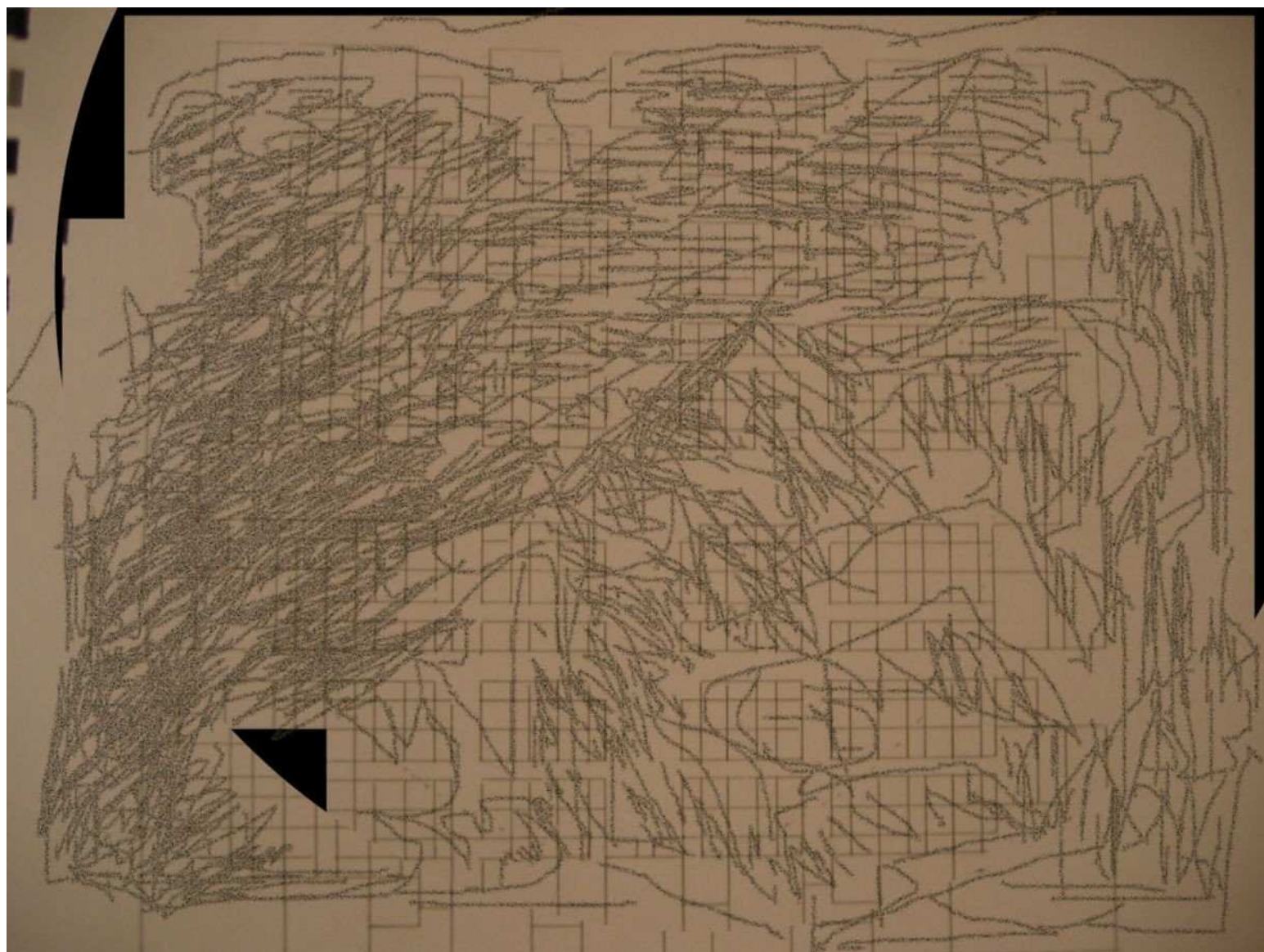


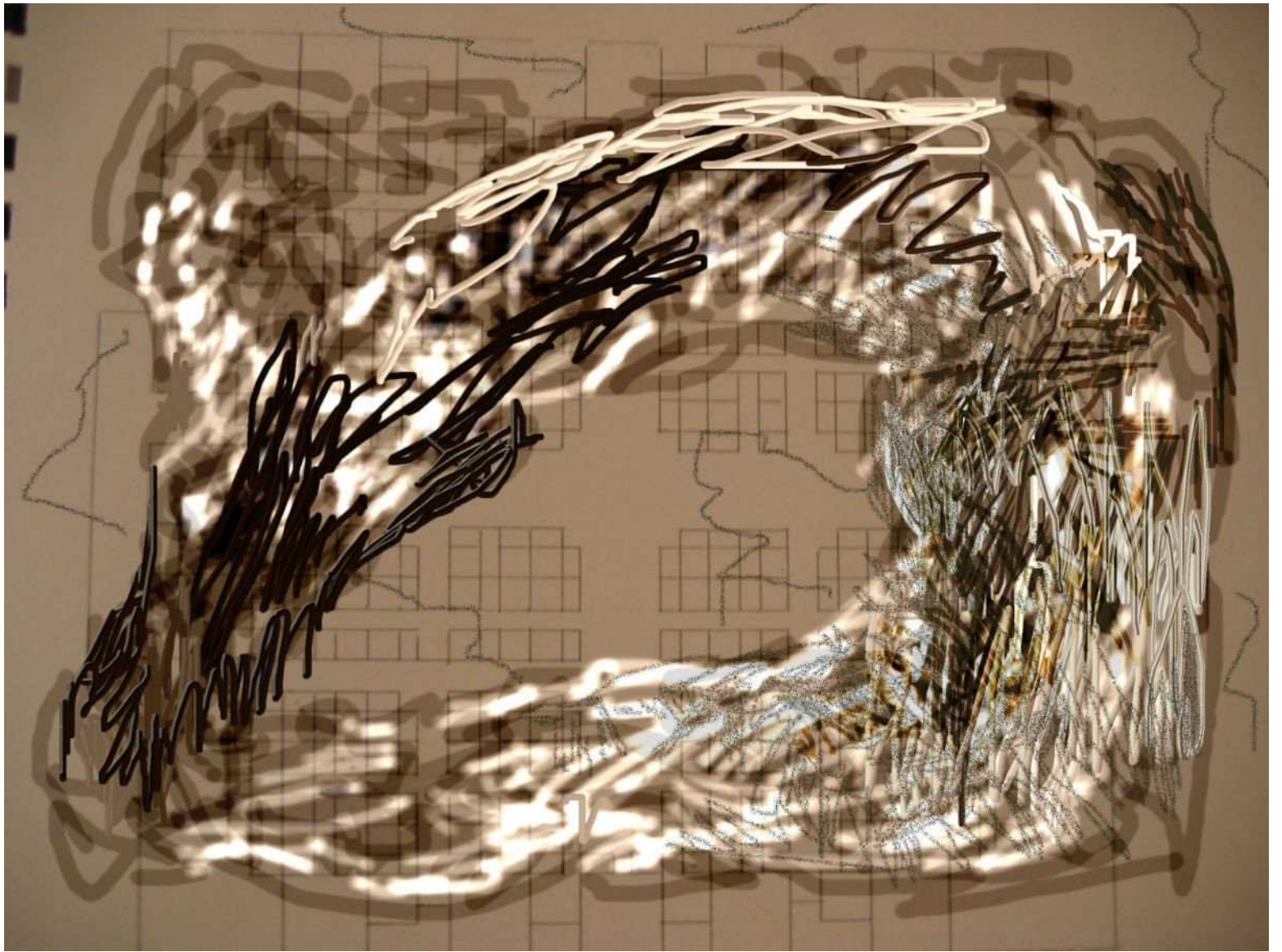


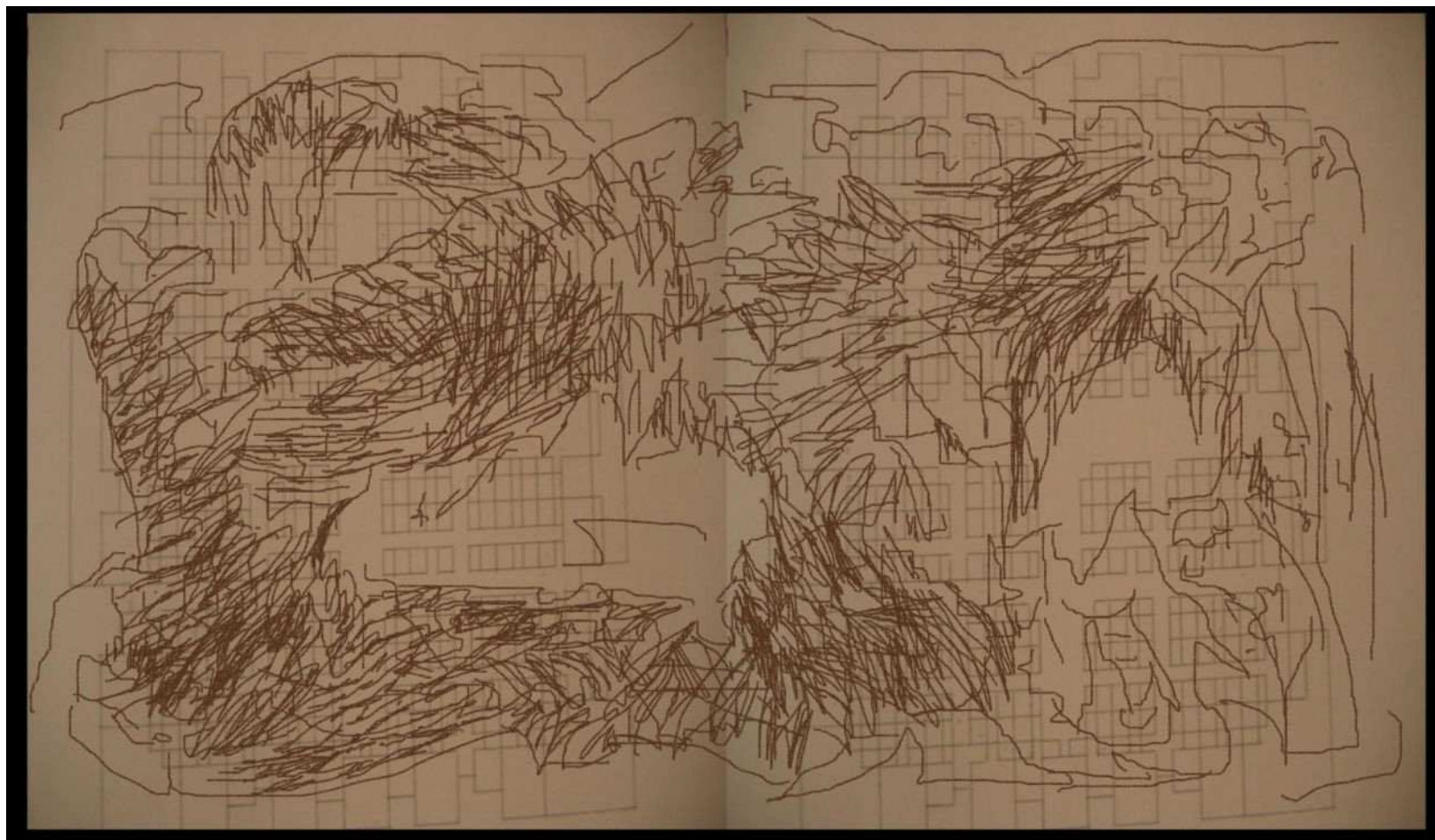


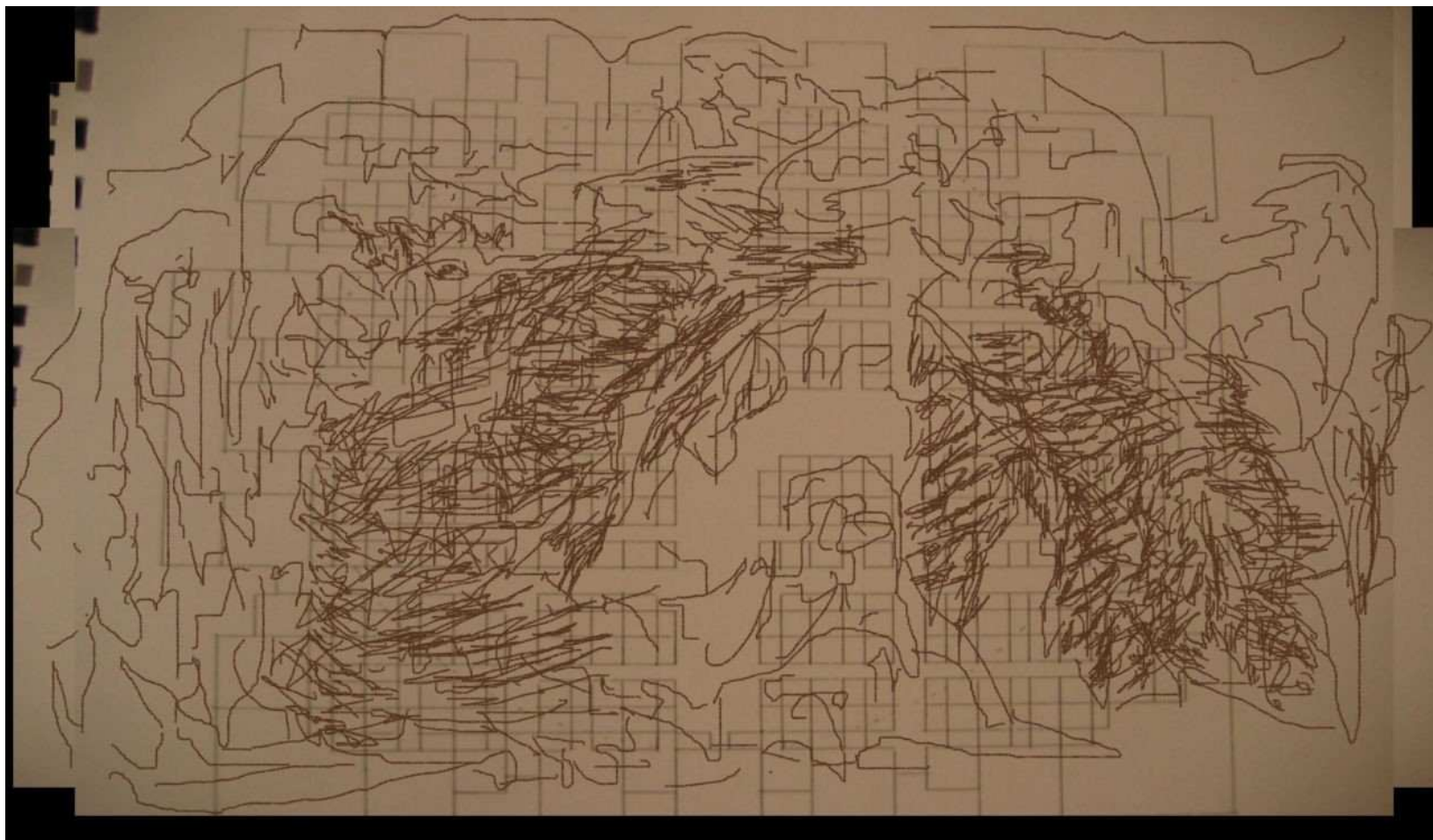


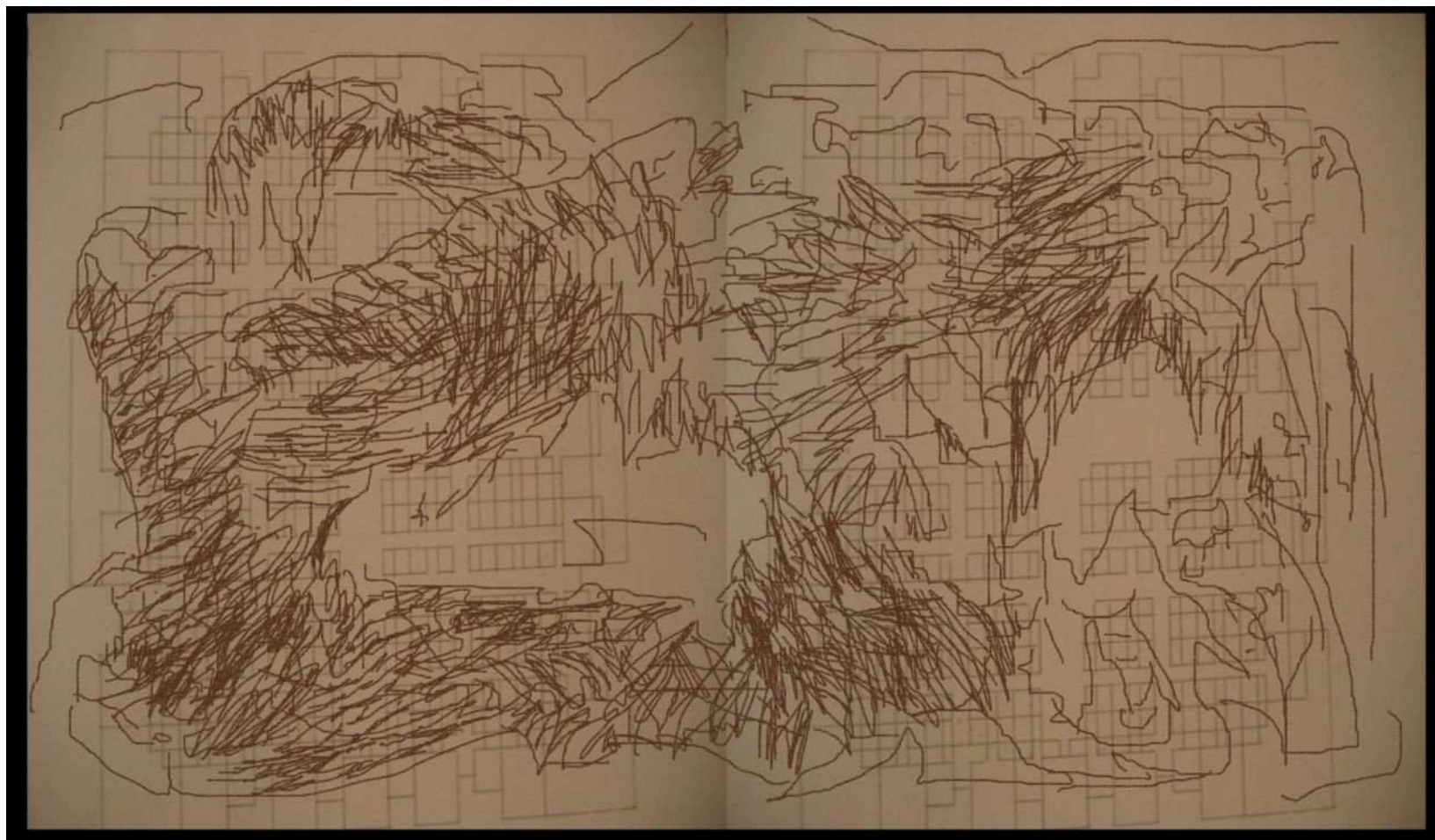


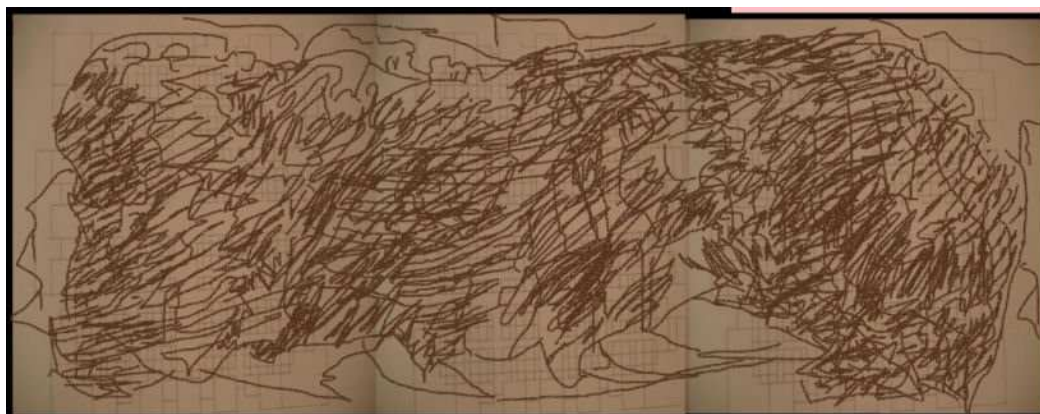




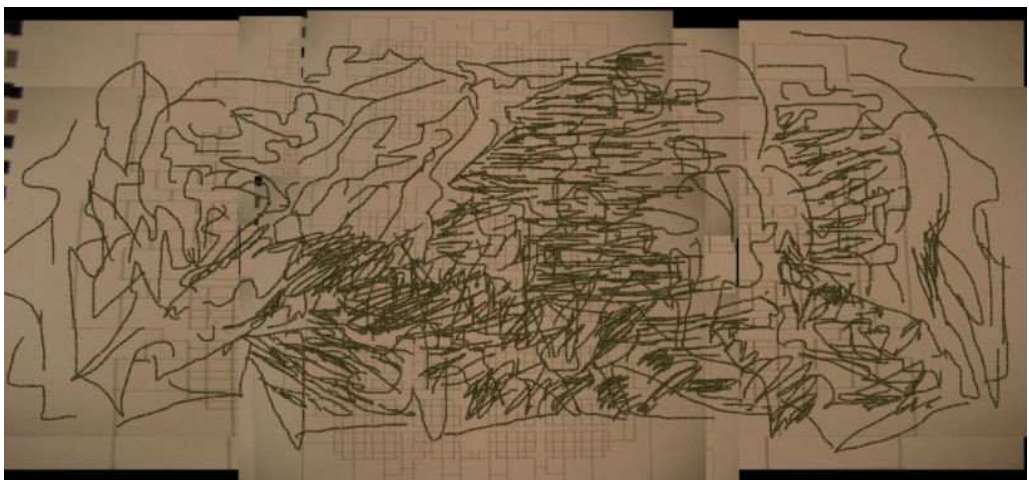


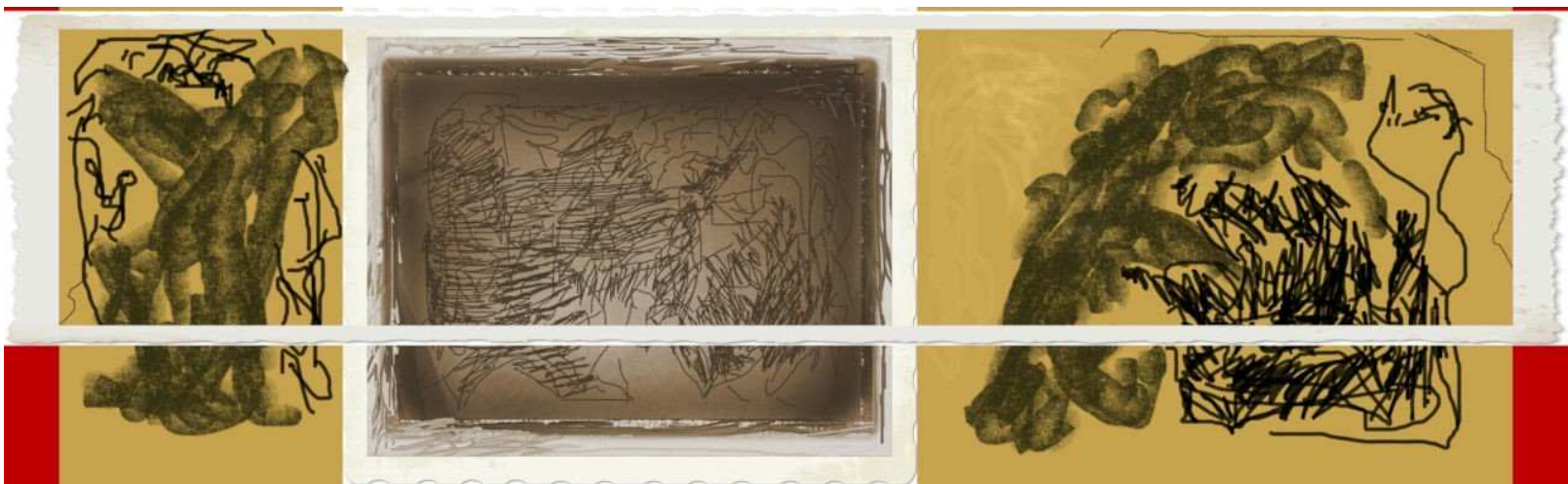




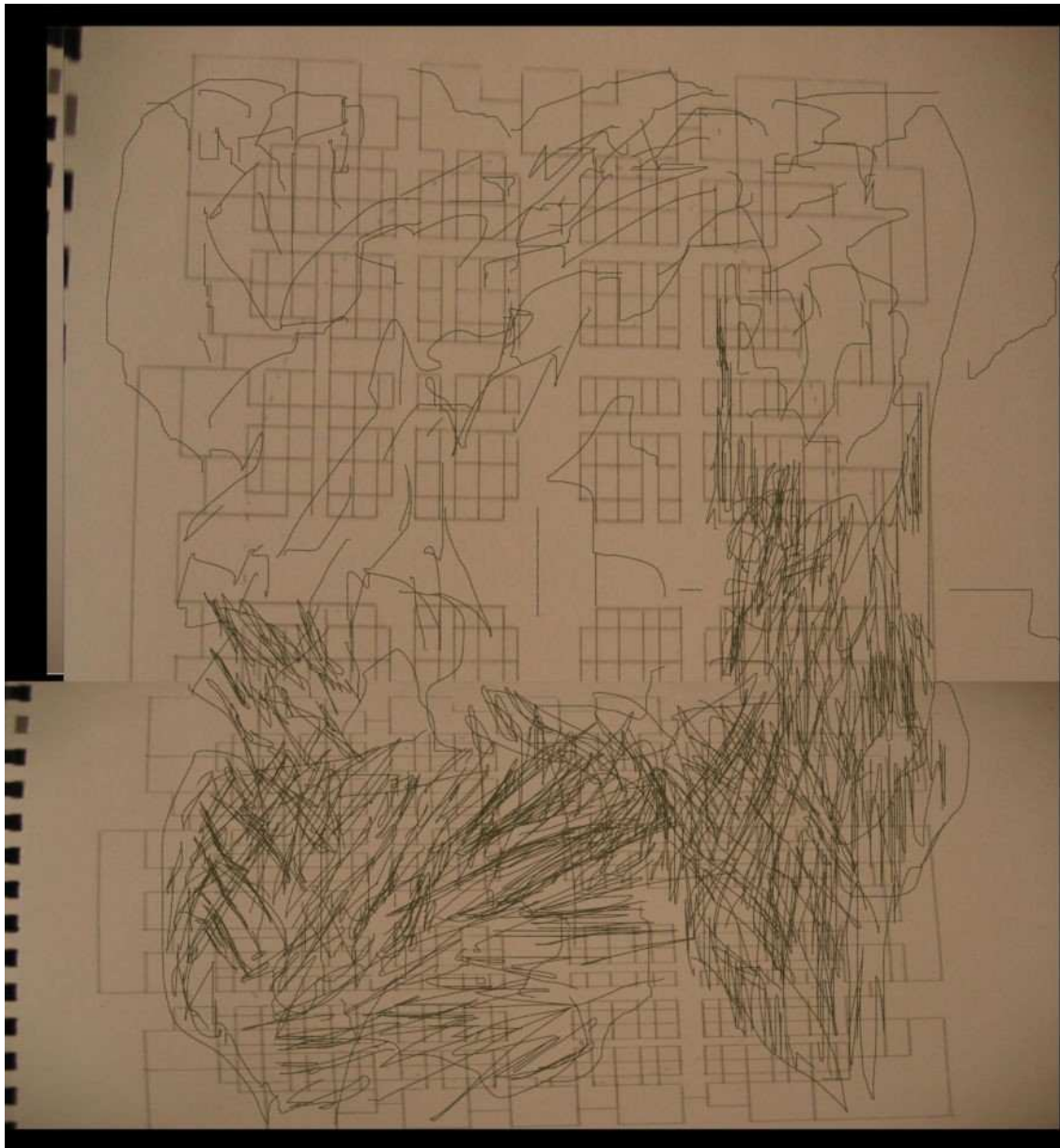


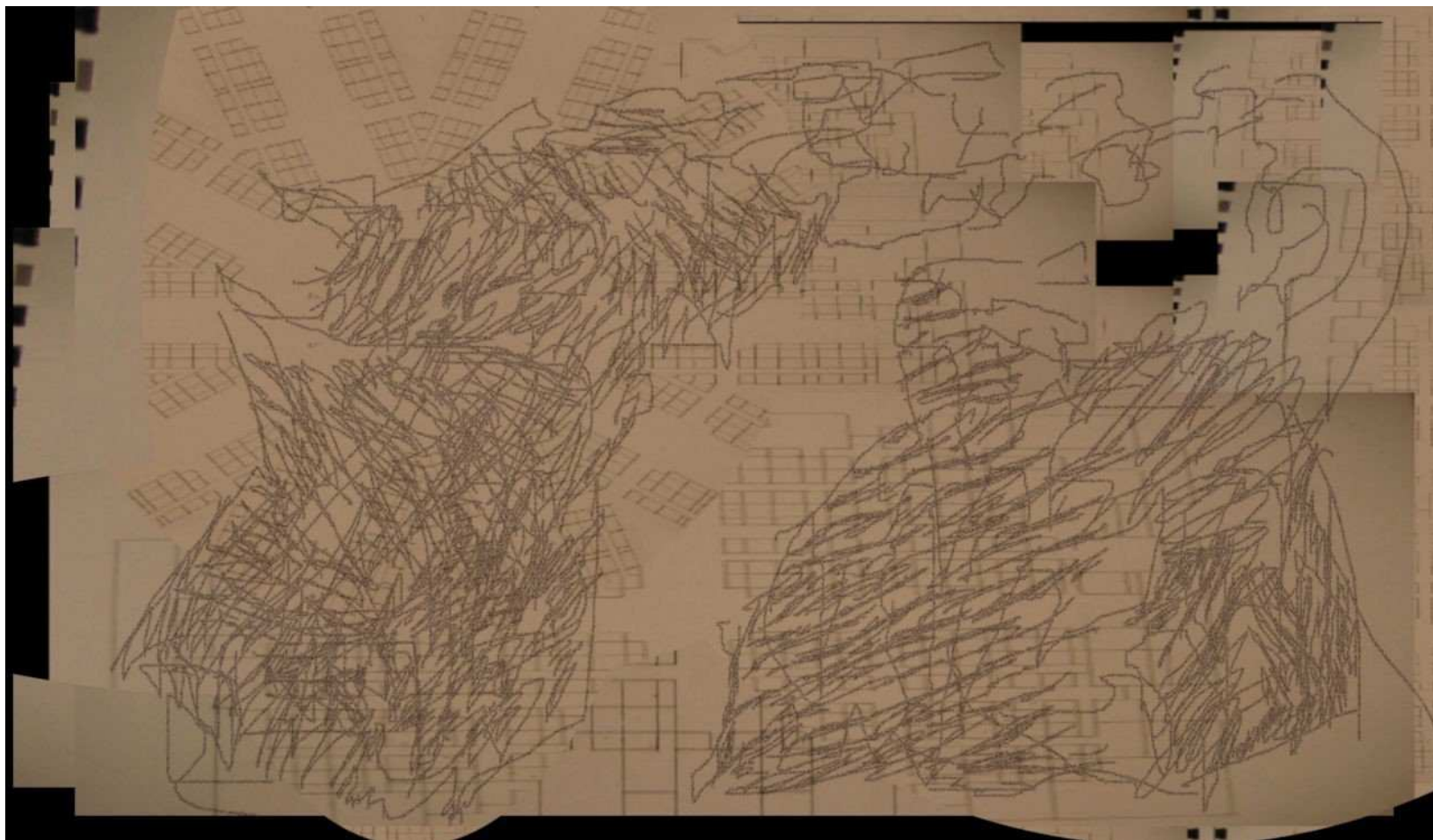




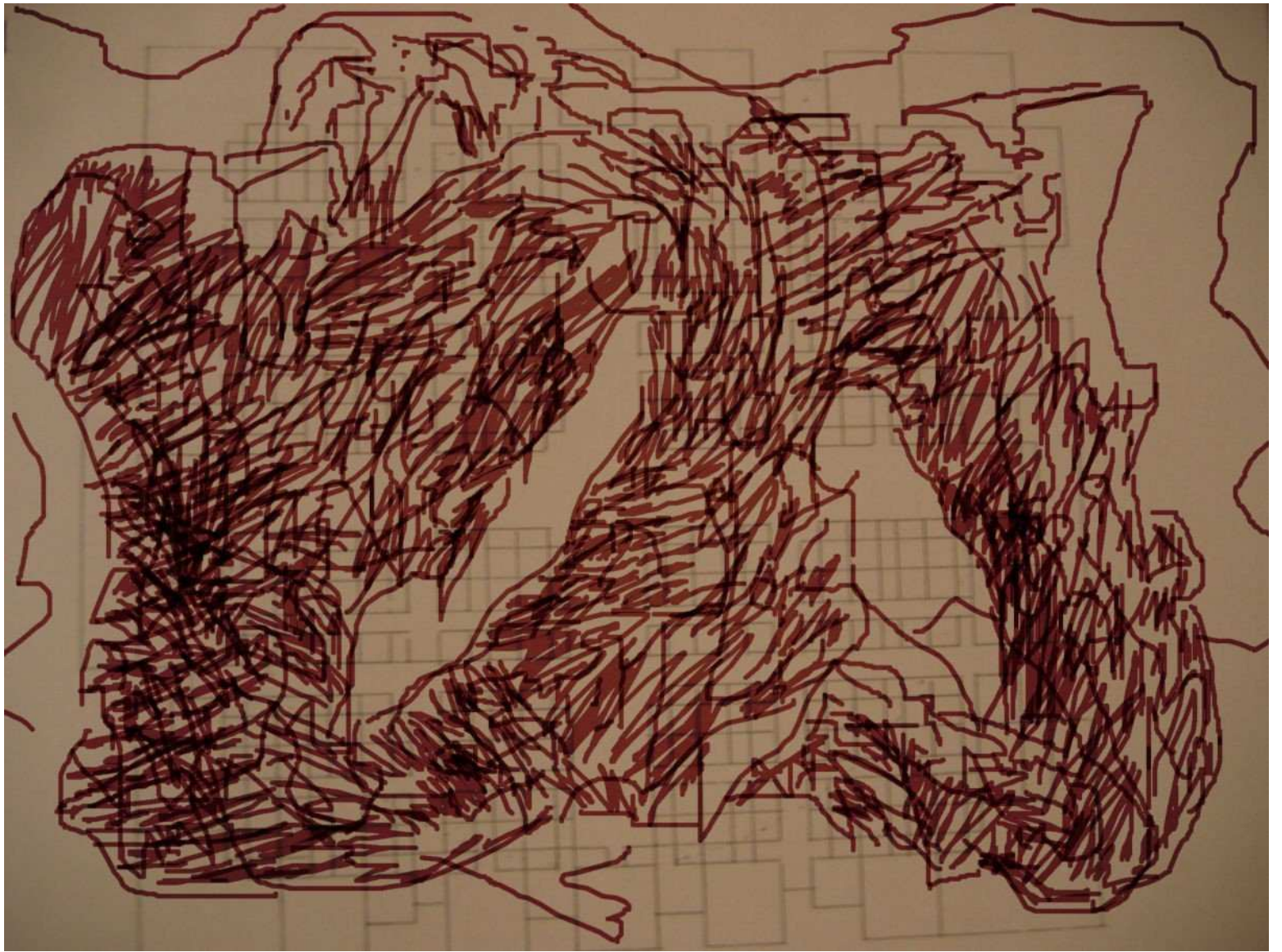






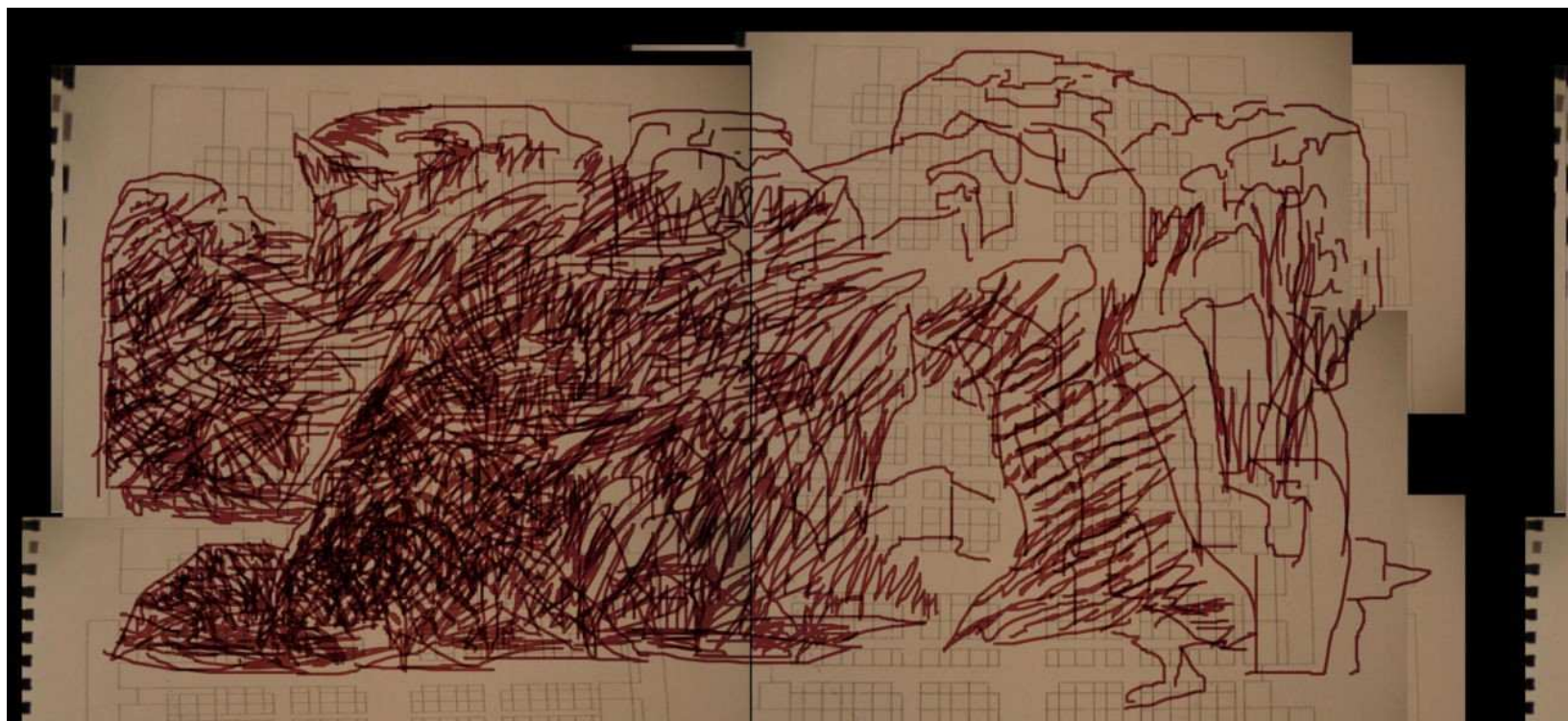


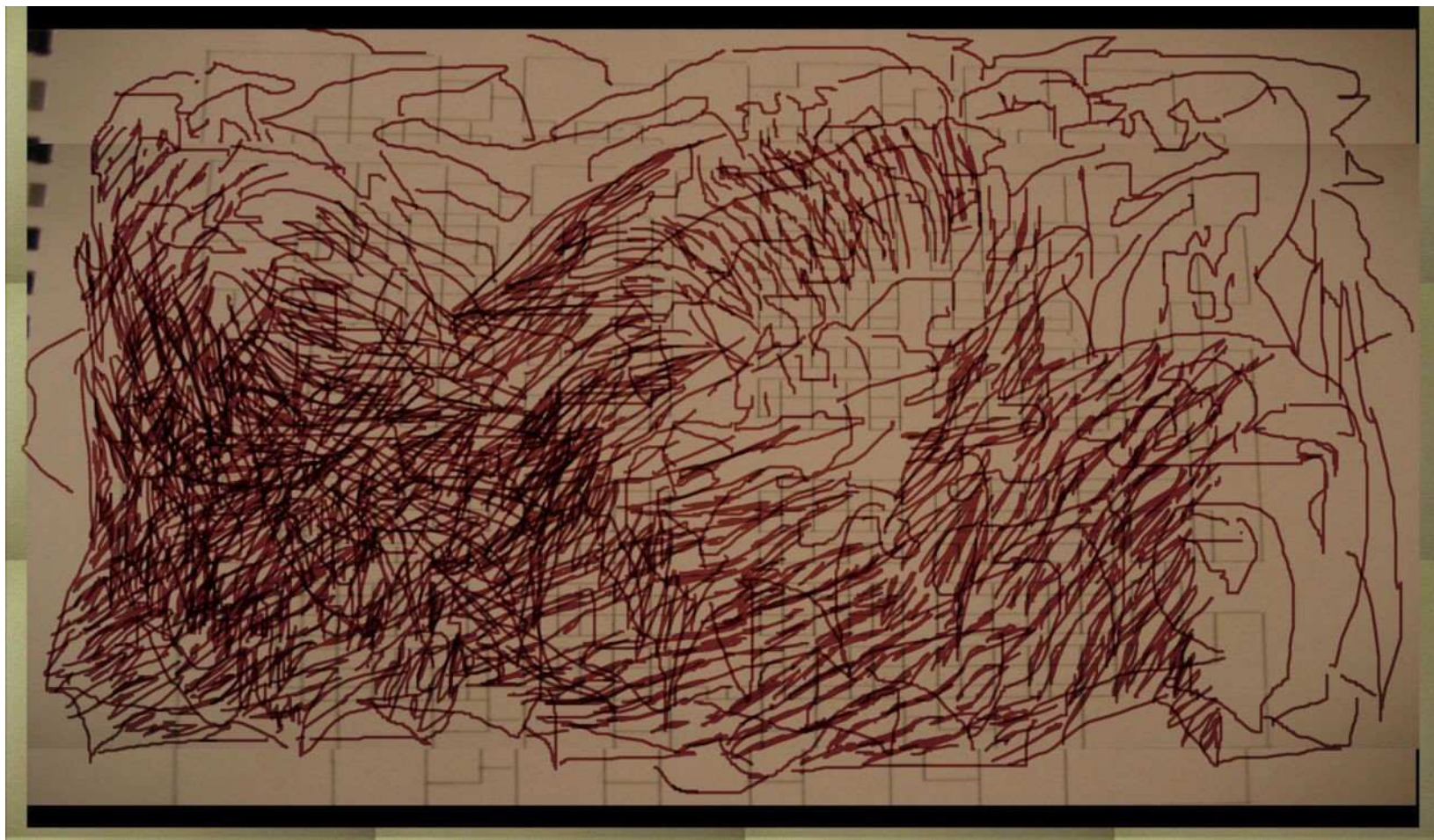






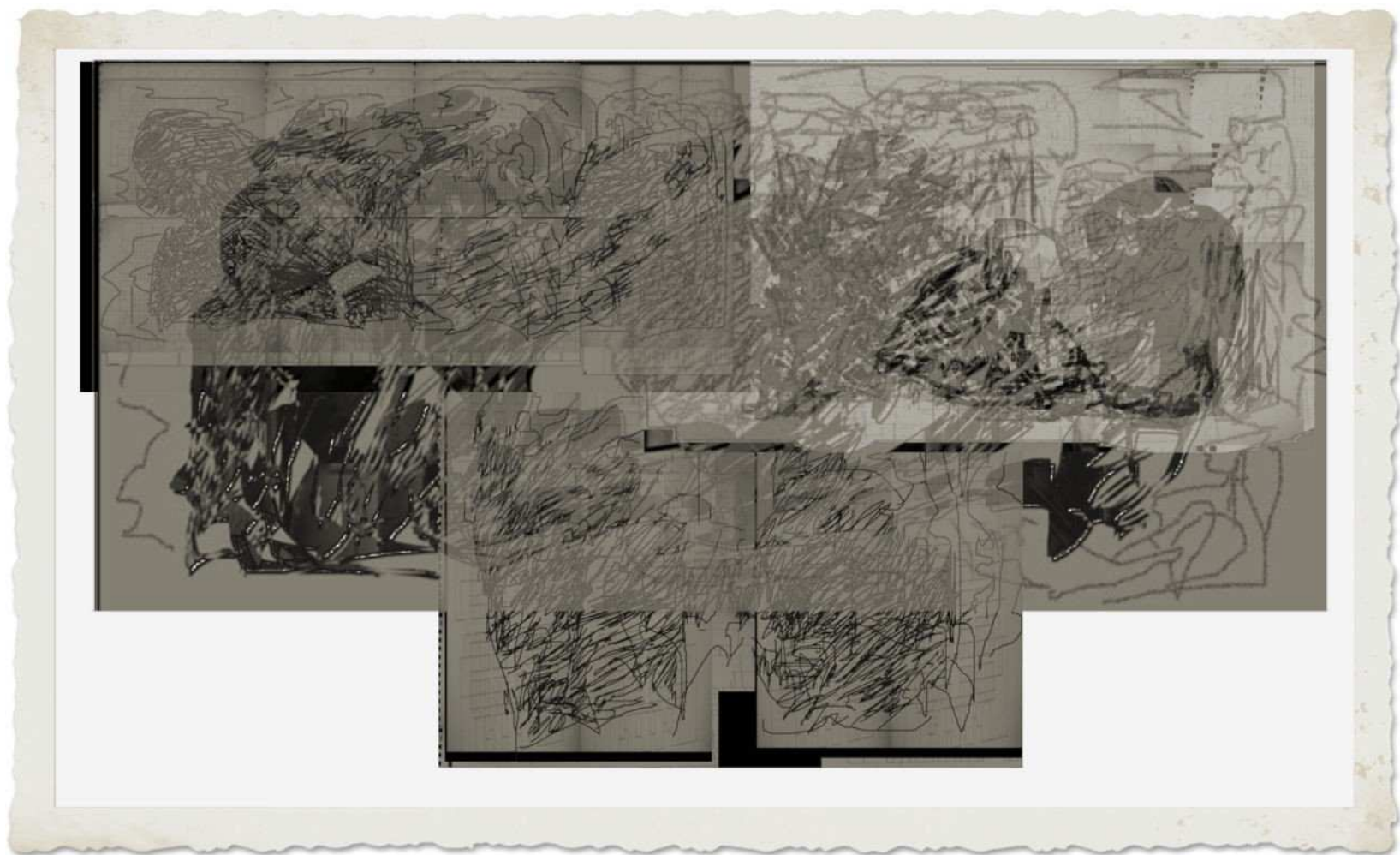


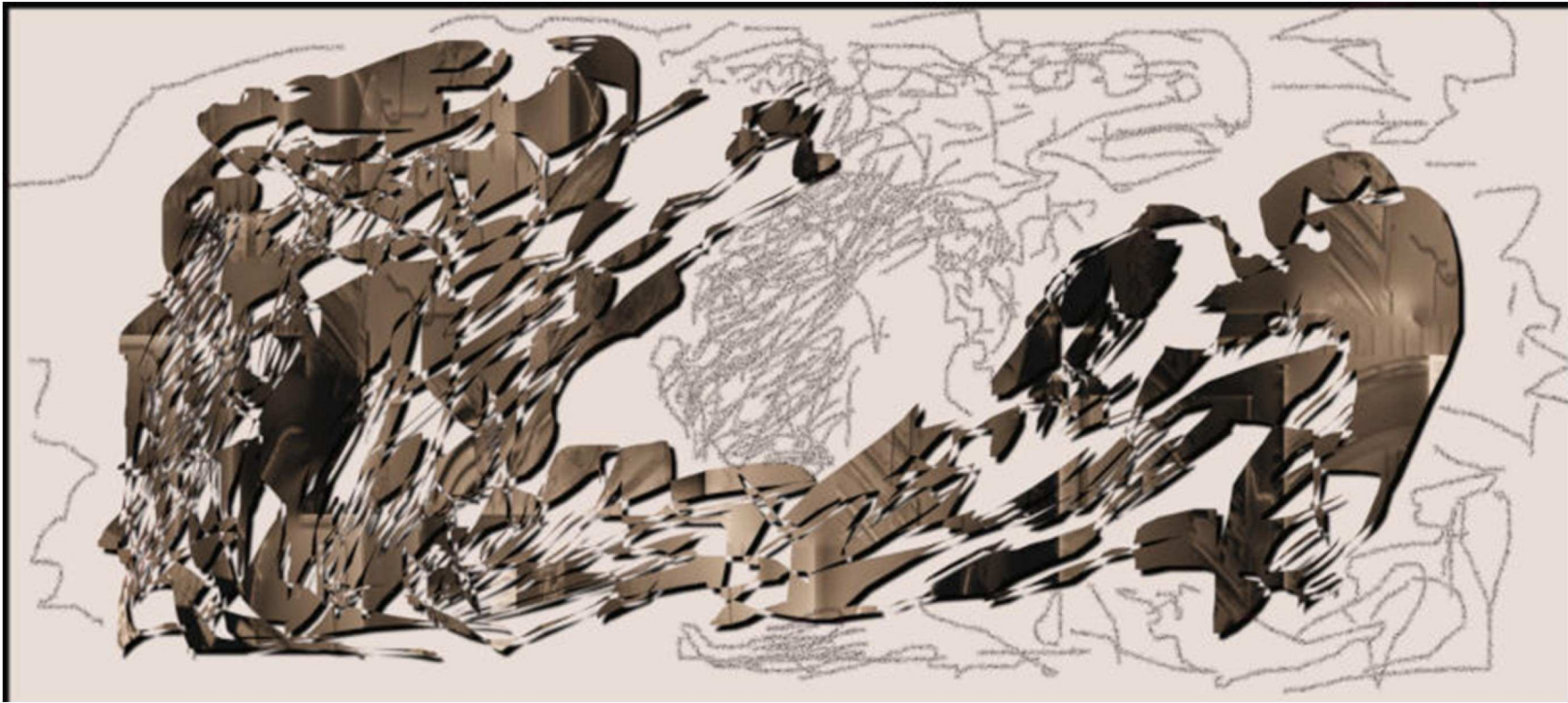


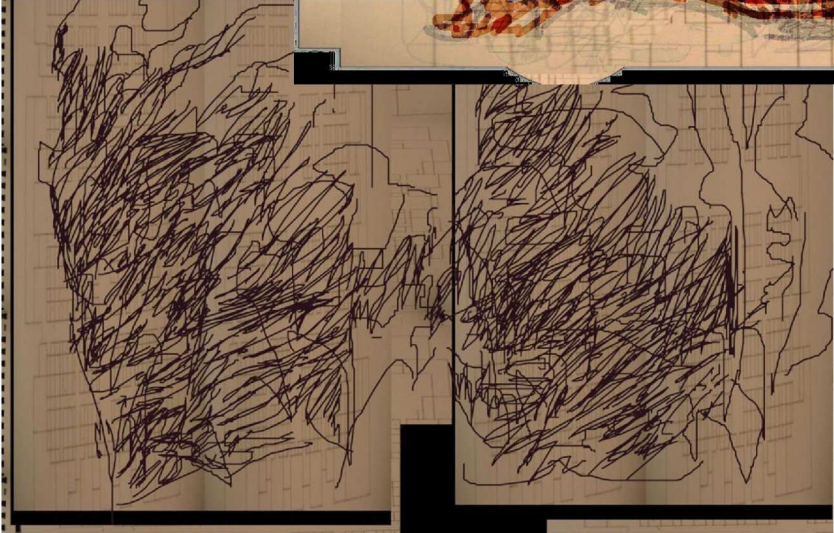
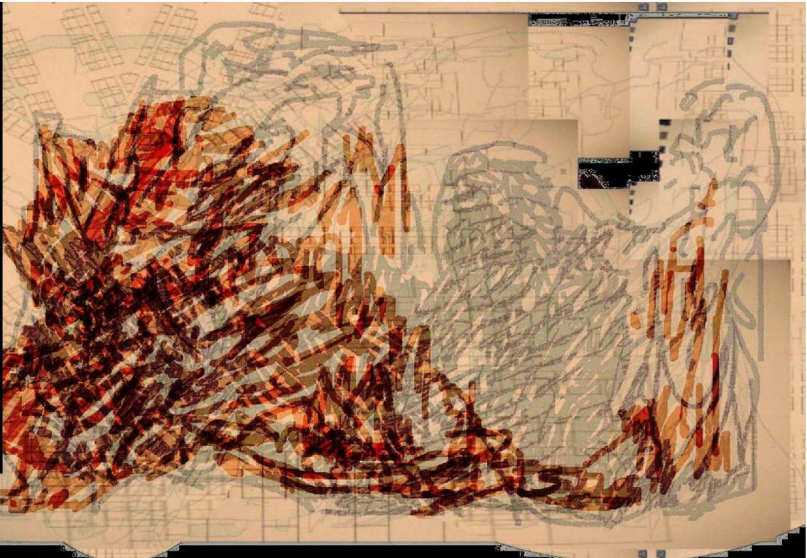
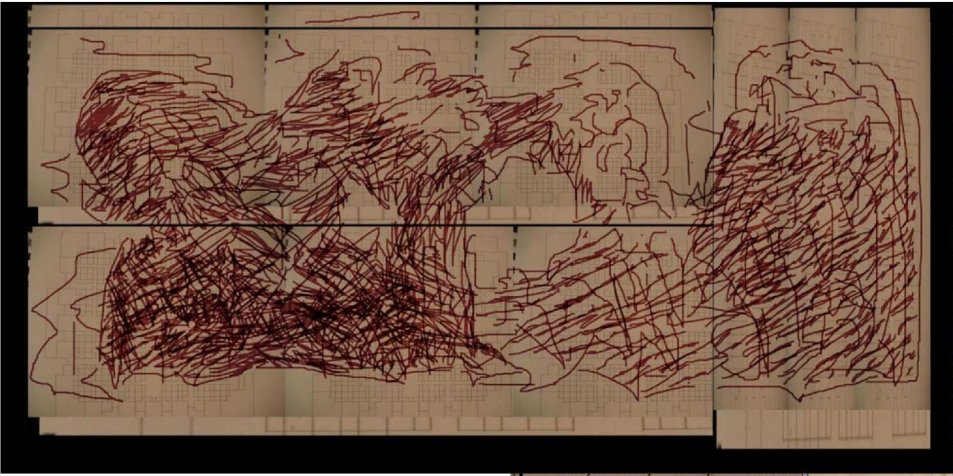


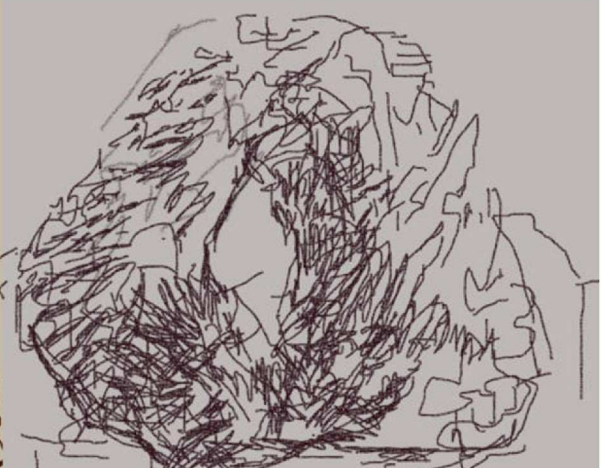




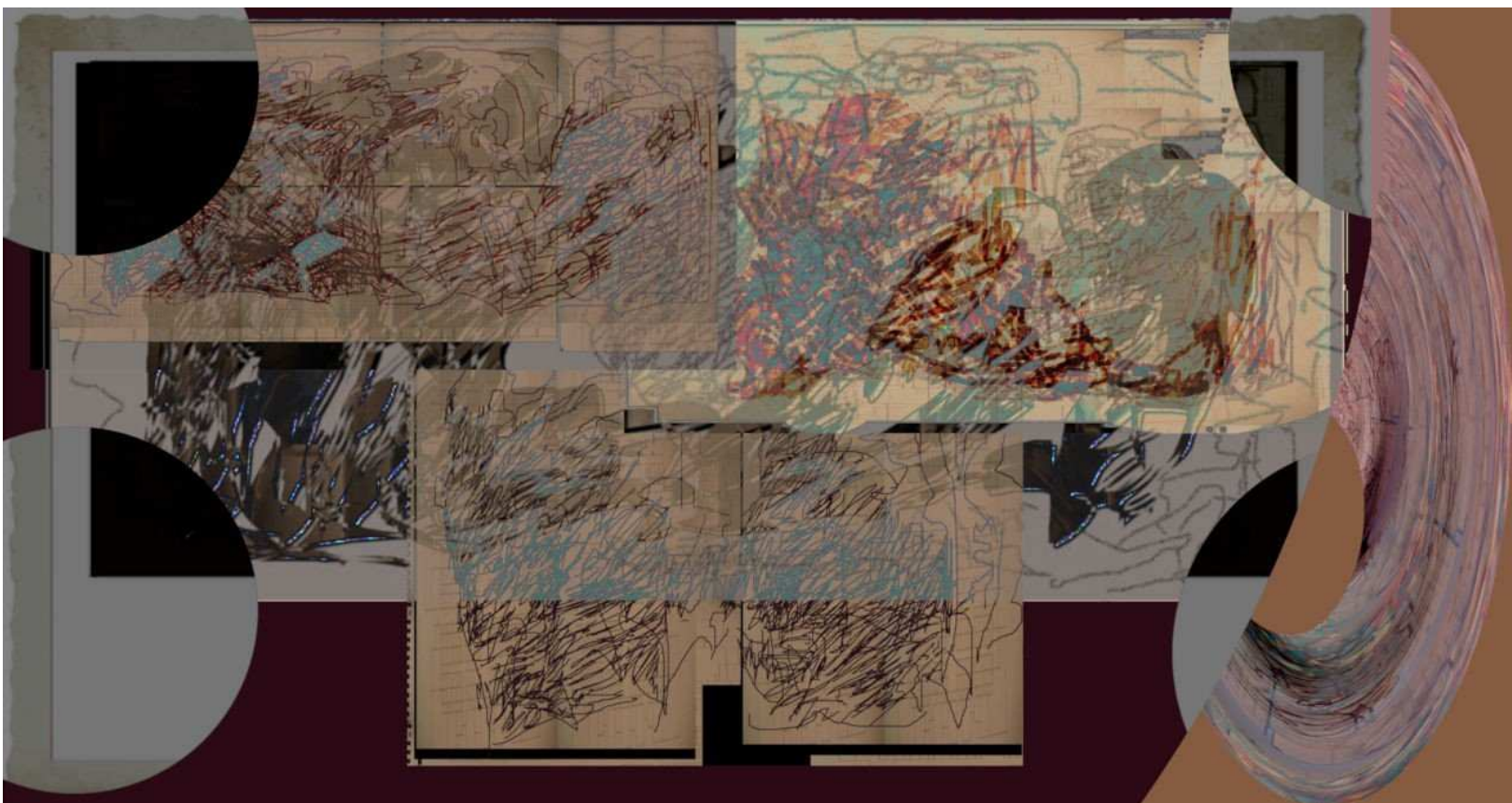


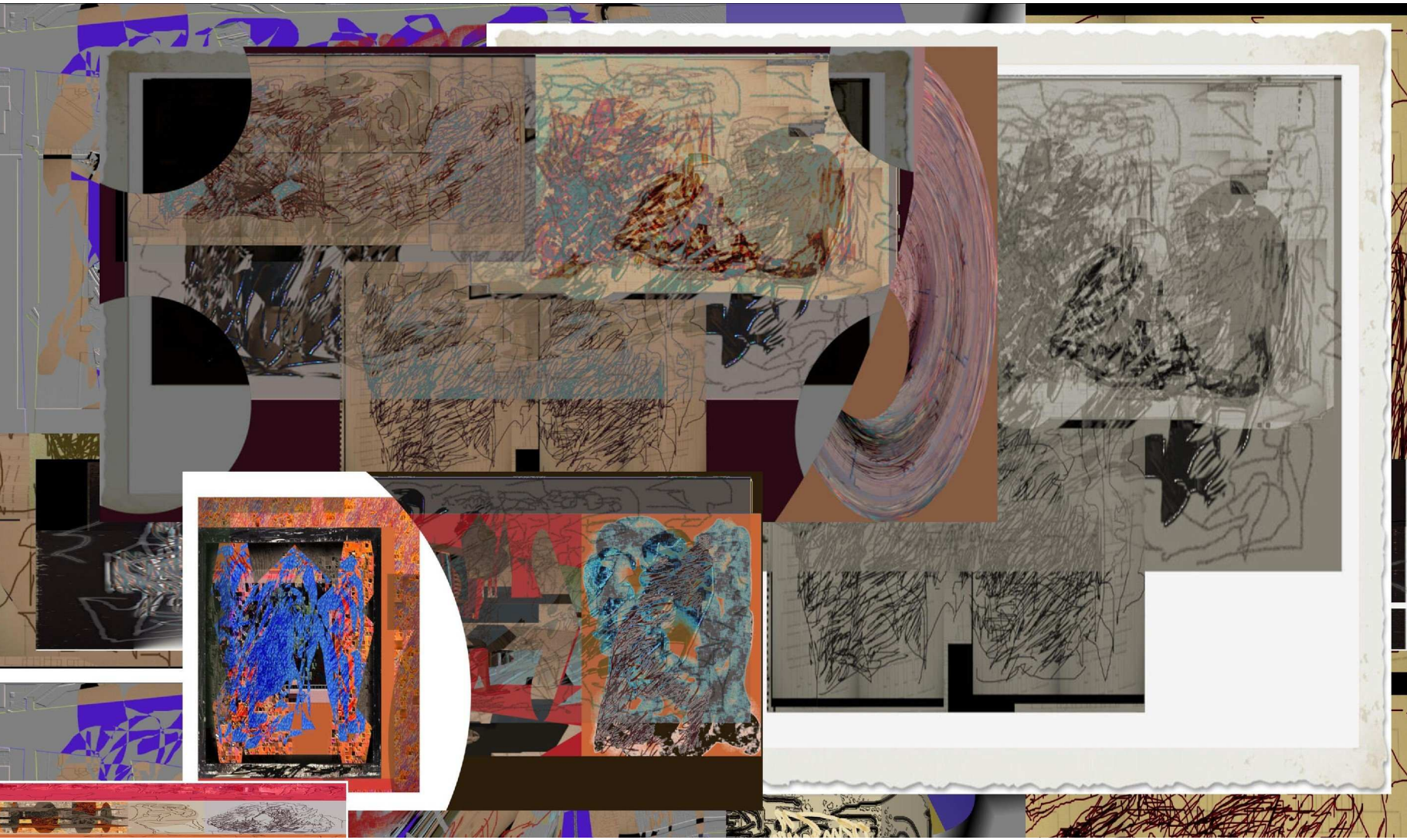






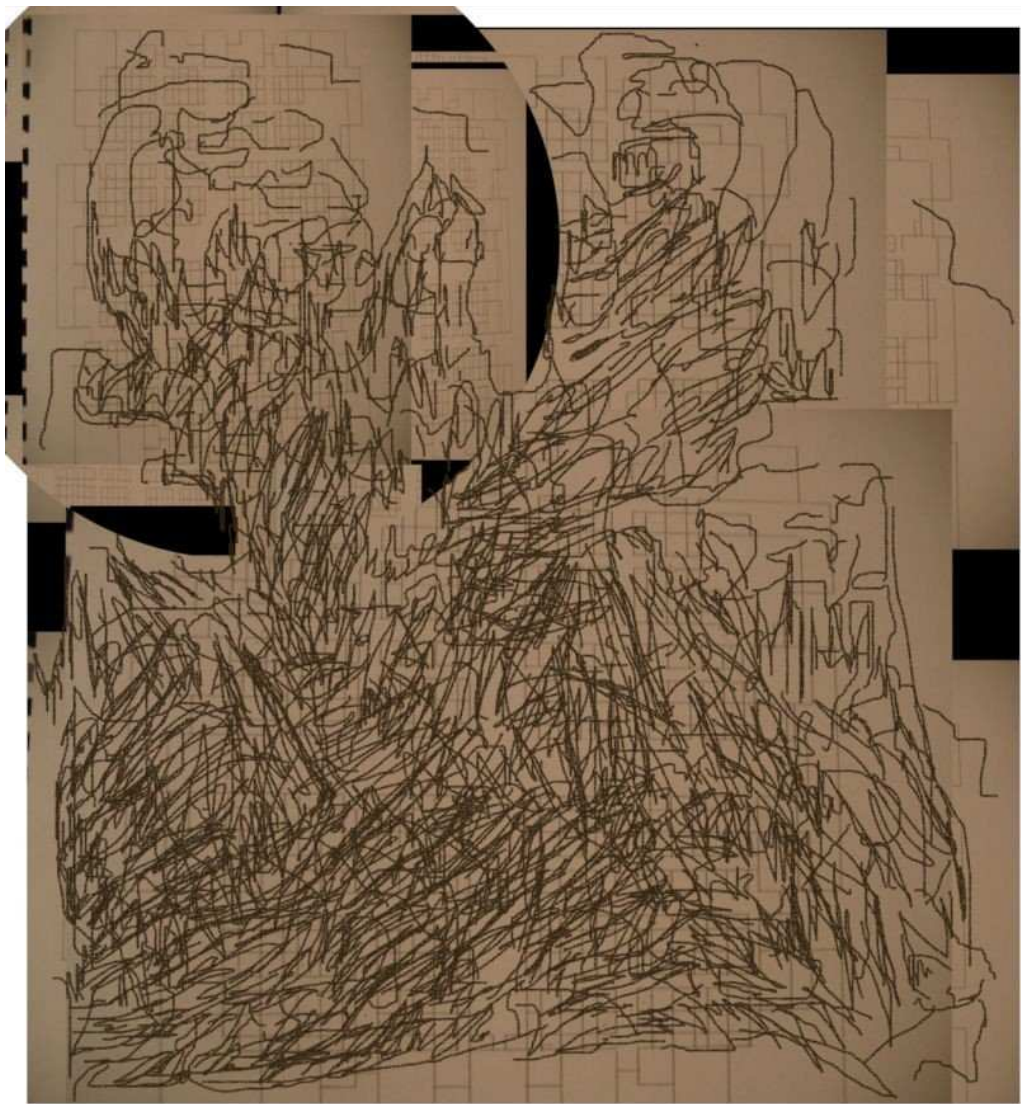








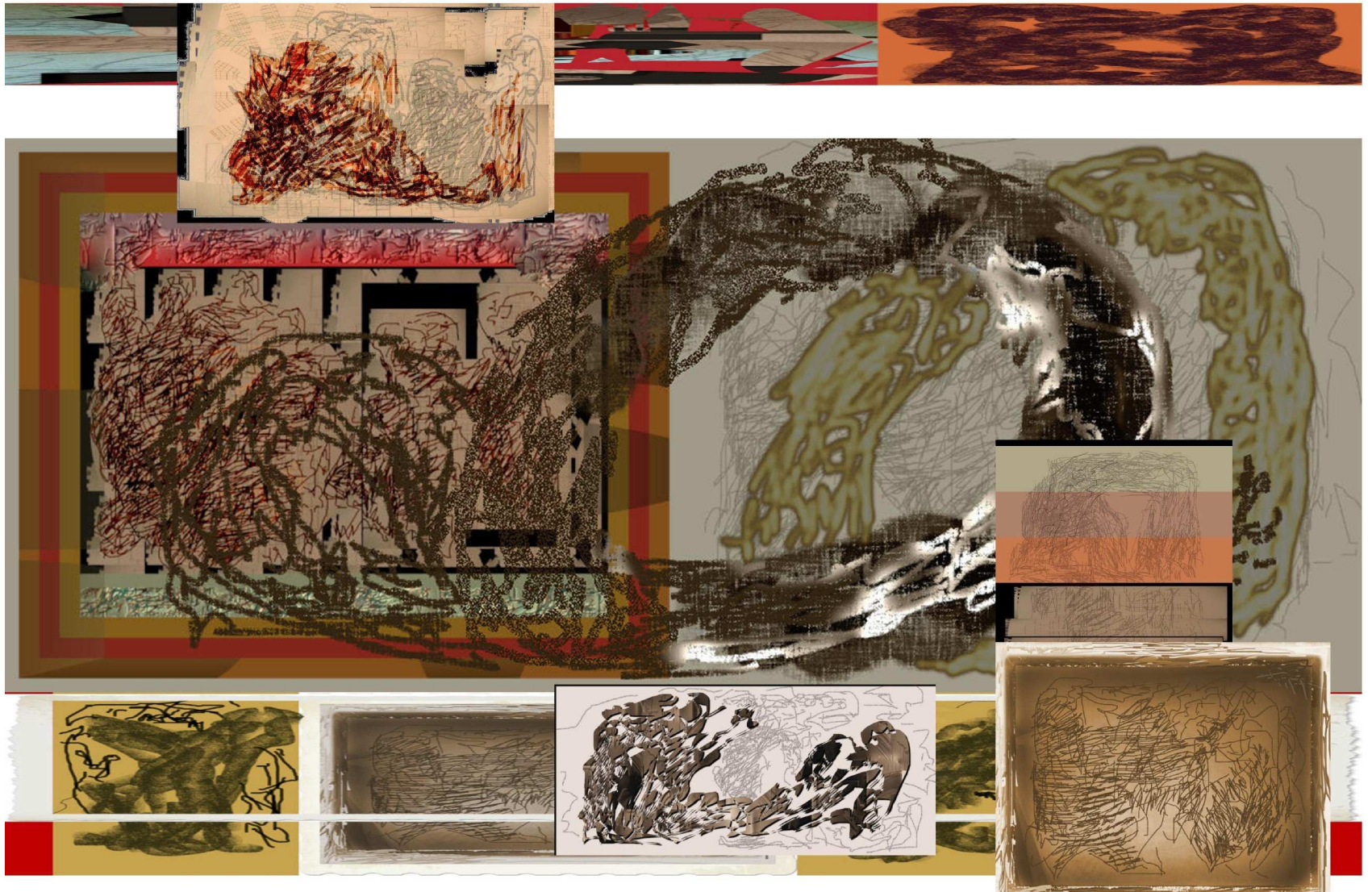




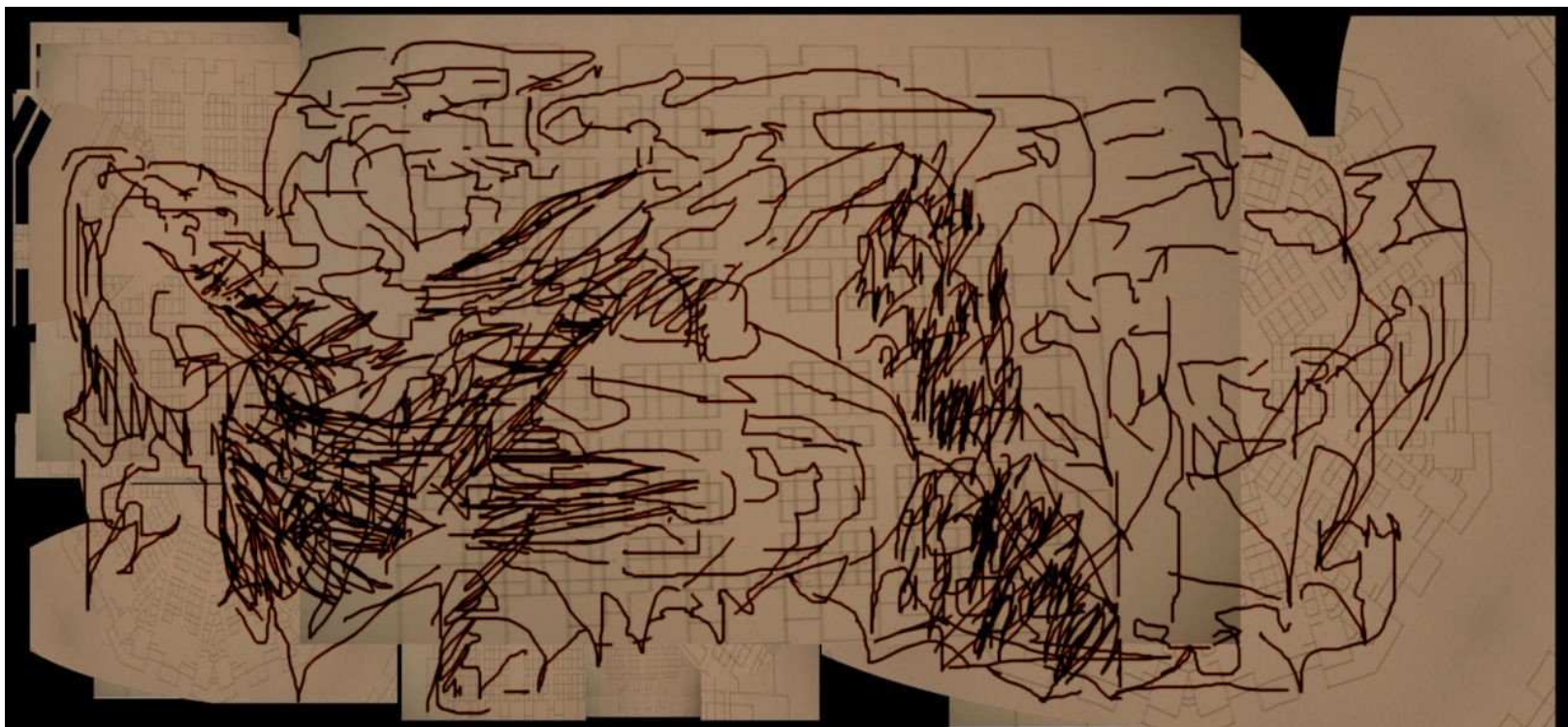
Cascades of Ethereal Ethos Arches through Bridges of:

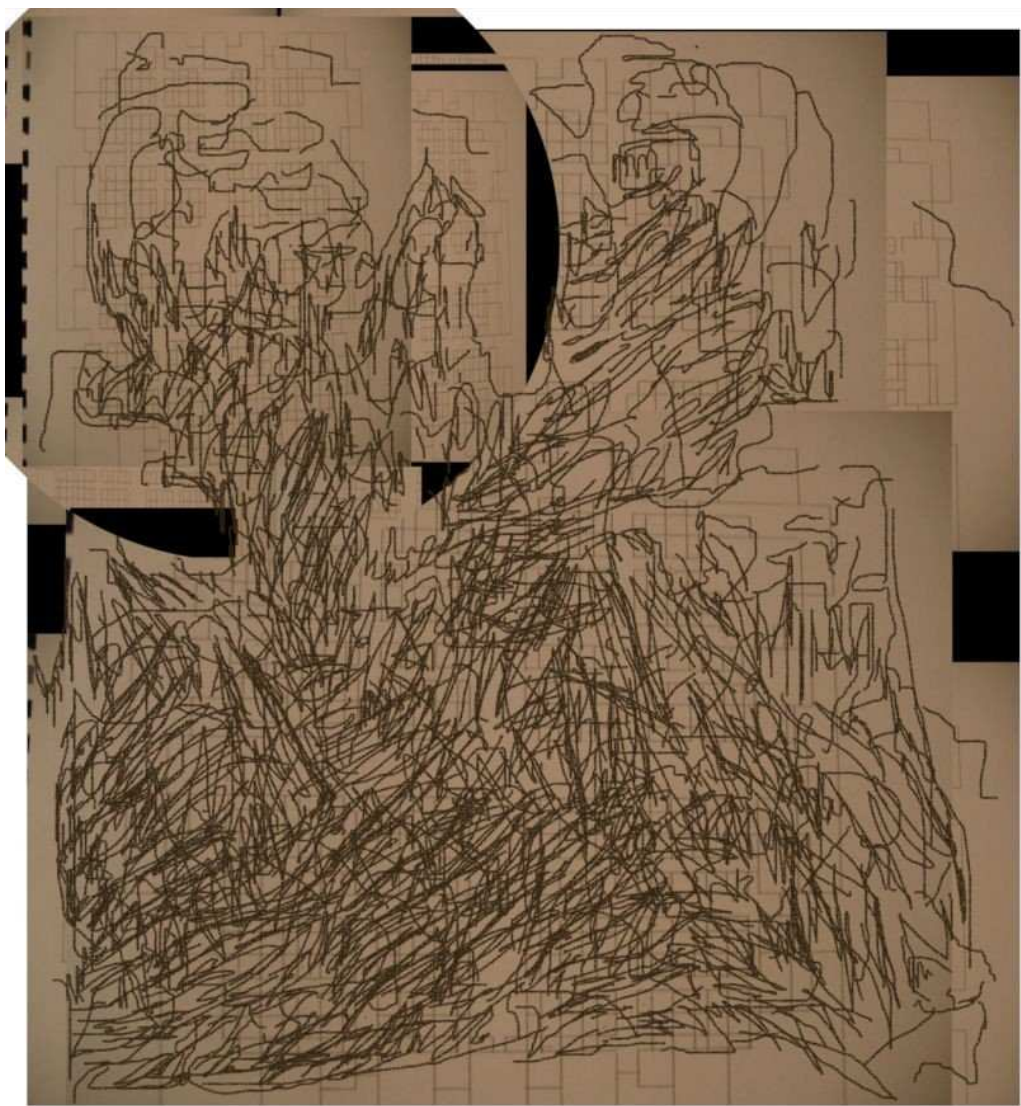
scorched torch bridging the aura analysand and analysis there being therein the meridian seas of ideas of organic association and distributive de-territorialization of the nexus niche i.e. lexis and alexis or the design and redesign of every happenstance into every re-evaluation and rheo-mode reality mood.

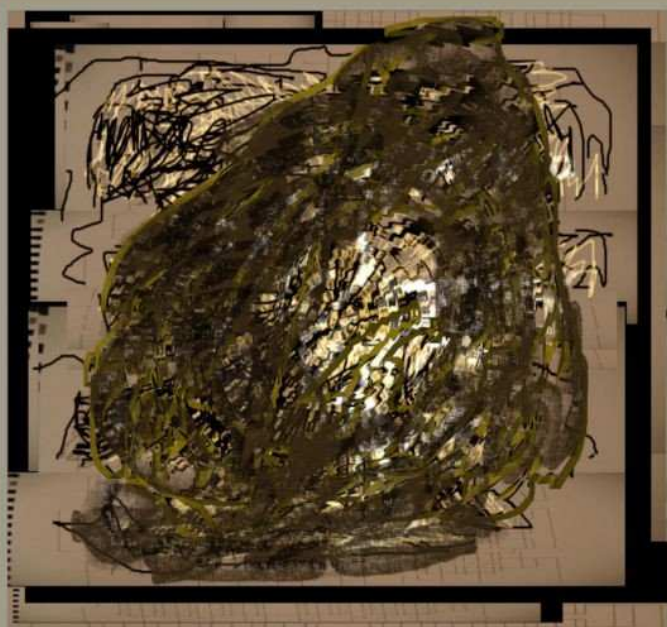
Drawing: The Rhebus Project begins with the sense of ideation between magic and philosophy that is both our daily lot and the histories of our ancestors across the land bridges and bio mass. The Drawing: on paper witness the winding winds and winters summering the tropes of recorded history associated with paper mulching the matrix. Yet in that prehistory is all the other drawing media idiomatic only to present inference yet echoes in our language carry the catalyst moments of speech appreciations of spatial poetics across all borders bridges become the colloidal status of form and material. Explode out the cascading codes of Aestheticism and categorical denominations between the Mannerist hand and Modernist credo that morning and mourning are moored to drifting rhetoric and its broken mirrors. Thus of issues between identity usage and being accrue the chords threads and strings of virtuality and the string theory of chords binding on sympathy that is the natural lot of drawing between mark and motion wave and particle berm and wale.

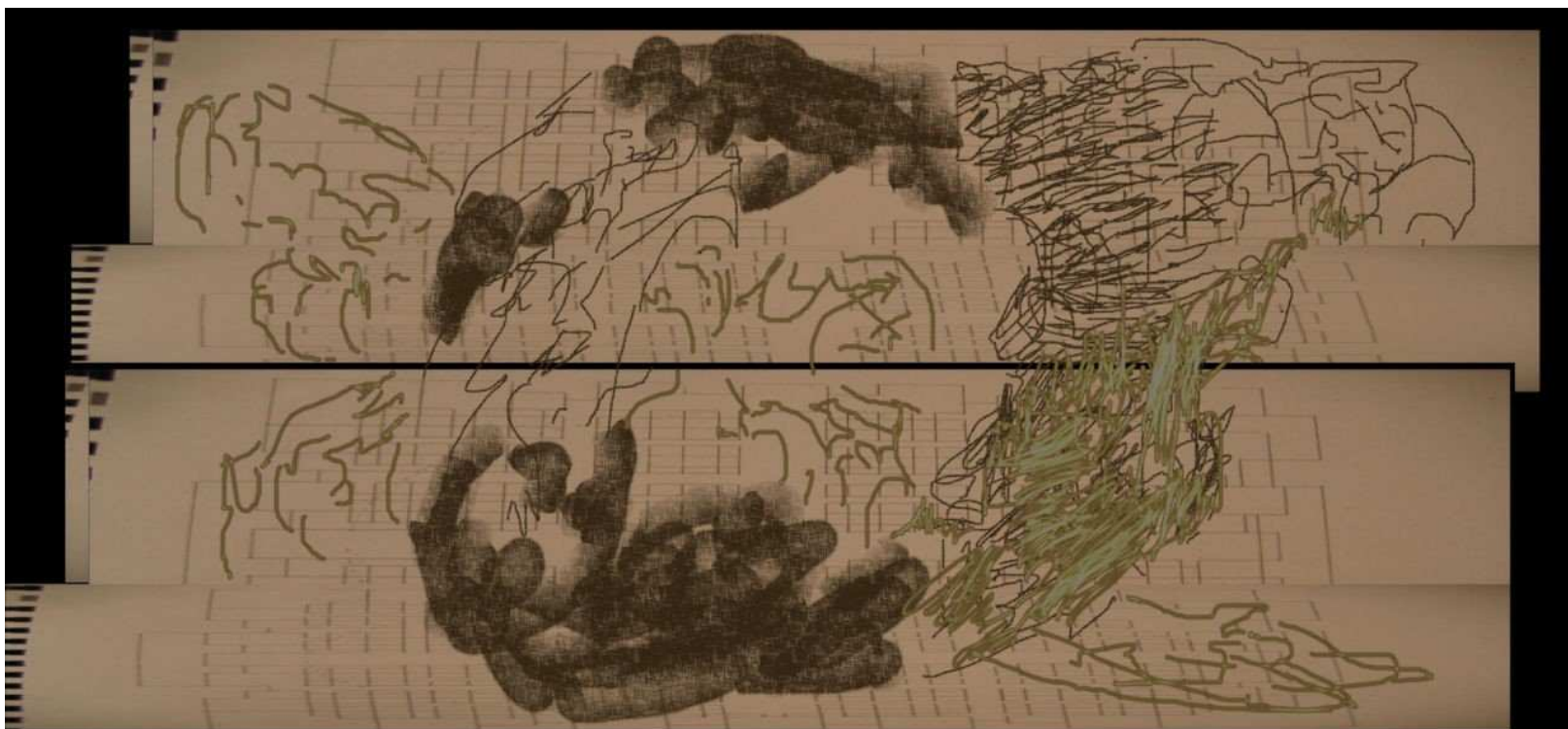


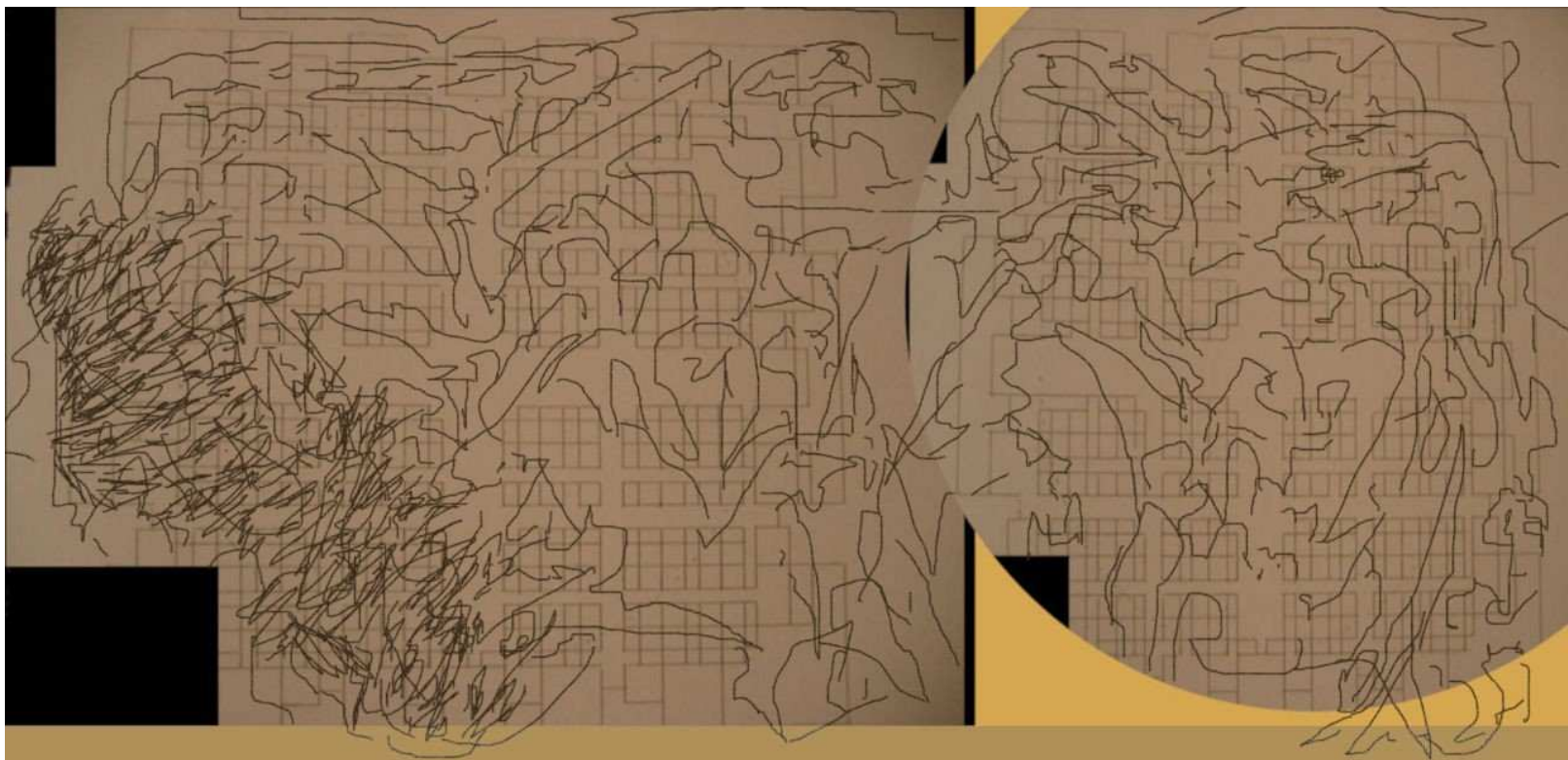


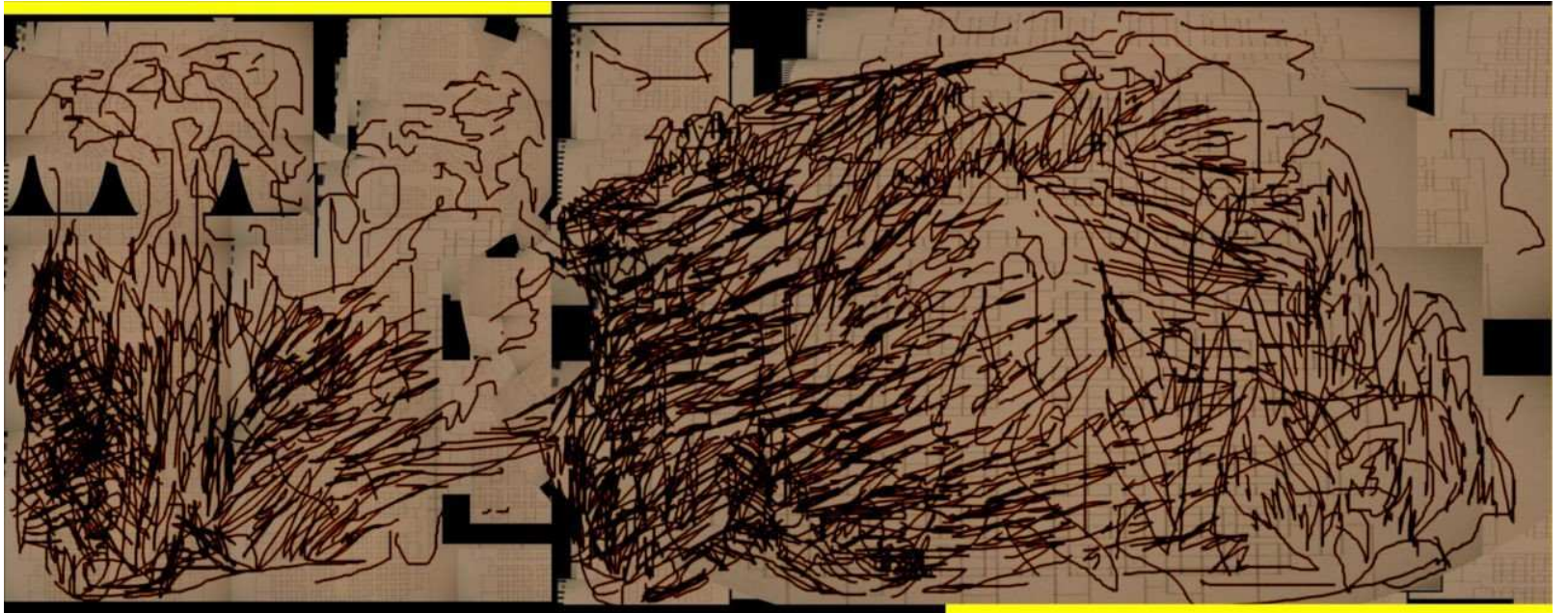












Touch and vision- Bolland:Scars of difference—Laconic Ink.com...

- ? :graphos I draw- I write Photography- in light: software argument and philosophic bracket->virtuality/chord threads and strings...kairos: harmony: fret of chords... magic to trope-> binding= morphological arrows/ game net and sacrificial tableau. Kouros: standing rhetoric of metonymy//: herm- reconstruction... environmental niche/semiotic blending.->rheorics identity usage and being ethos pathos and logos: tangents of discourse the deterritorialization: trace. Rhizome/ unusual architectures- rhetoric in the round.... Bending of space sound and vision, the bow, the target, bow and the lyre///: Orphism=Morphic<> bolero...osmosis of sight and vision aureation.... Trope outwards and verse in: two takes on the turn and topologies of versions of vision and configuration of levels of approach-> bodi->
- ? Semiotic/somatic>>phenomenology
- ? Phenomenology-noumenon, nomadic nomad-noema ambigua chiasmus

Siting Gesture<> Post simulacrae space : Word and image occupy post simulacrae -transitive space.

Transitive -> object : res "Ossia" = being) ontological / rosac ia -ossilation" -> object and subject osmotic beyond-/: proxemics.

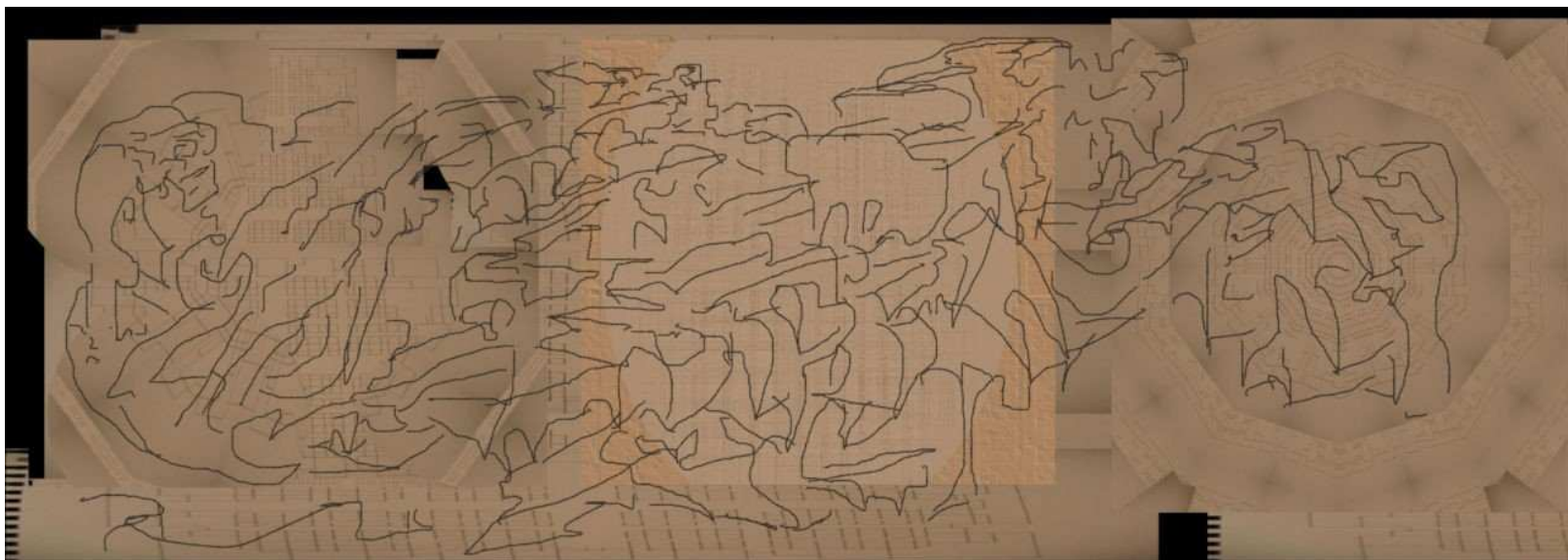
The philosophical bracket X seclusion argument of verbal transgression ...>>> underwriting and overwriting virtuality (issues of identity usage and being) , ->

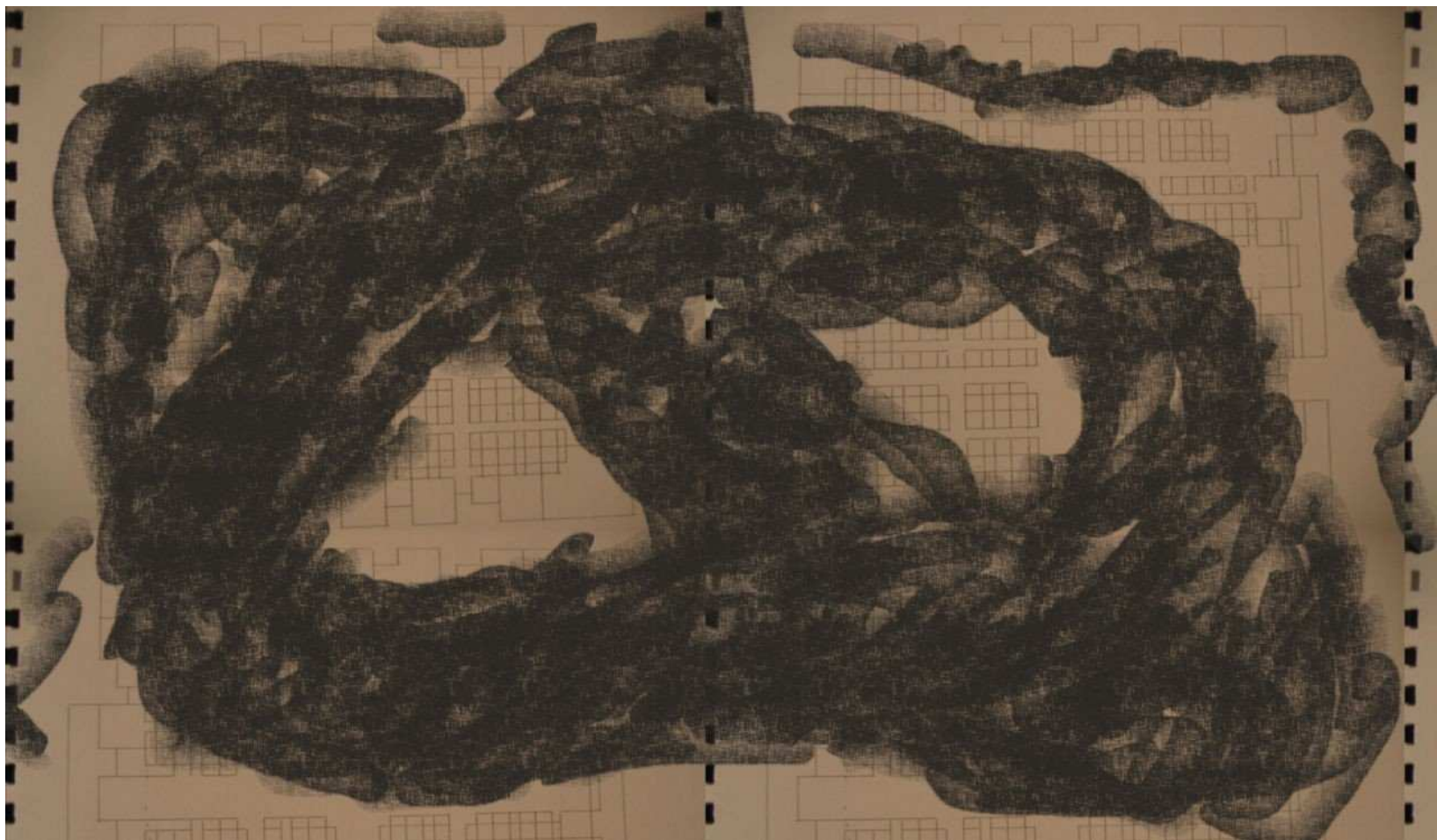
--/> the philosophical bracket of considerations strange loops , conceits, -art etymologies – architectures in the round.

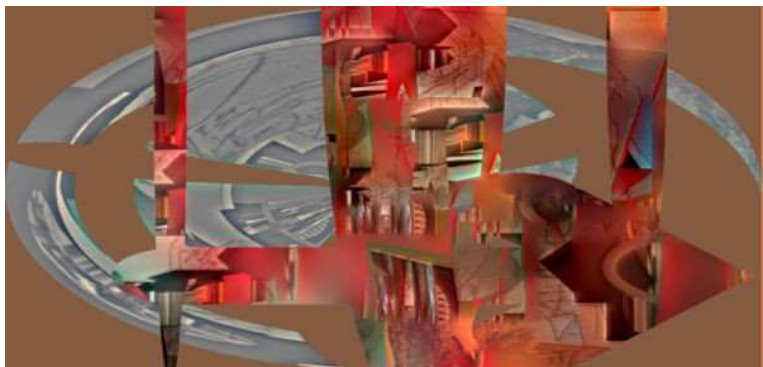
- ? "skrr" (:"scratch' morpheme catalyst prestidigitator of morpho-mayhem (tropes) are allied to "plies" or spatial layering of proposing the meaning of the word concept to experience thus Plies + Skrr= pleasure.
- ?













Word and image occupy post simulacrae -transitive space.

Transitive space (is) occupied as object : res "Ossia" = being) onto by which object and subject are osmotic beyond the organic line of

The philosophical bracket (as)status of "is") preempts the seclusion underwriting and overwriting virtuality (issues of identity usage and

he software argument meets the philosophical bracket of consideration supporting the verb or energia of configuration. Therefore new art the rhetorics and denominations of strange loops , conceits, -art round.

The lease on leisure and pleasure within the works are denominat catalyst prestidigitator of morpho-mayhem (tropes) are allied to the meaning of the word concept to experience thus Plies + Skrr=

Skrr : scar, scratch, sculpture, esquire, whisker, chiaroscuro, scurril scherzo, scribble, scribe inscribe, square

Skariphasai Greek sketch or engrave from the Assyrian root skkr-

Word and image occupy post simulacrae -transitive space.

Transitive space (is) occupied as object : res "Ossia" = being) ontological within rosassia as "ossilato by which object and subject are osmotic beyond the organic line of proxemics.

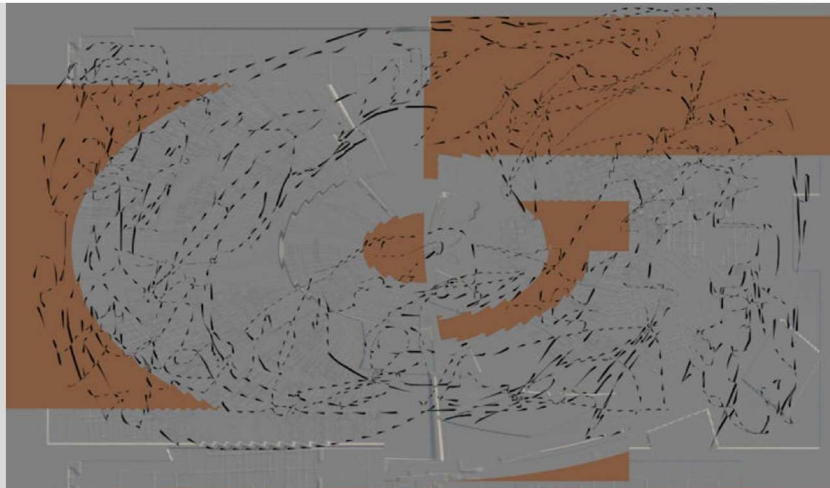
The philosophical bracket (as)status of "is") preempts the seclusion argument of verbal transgression underwriting (issues of identity usage and being), thereby t

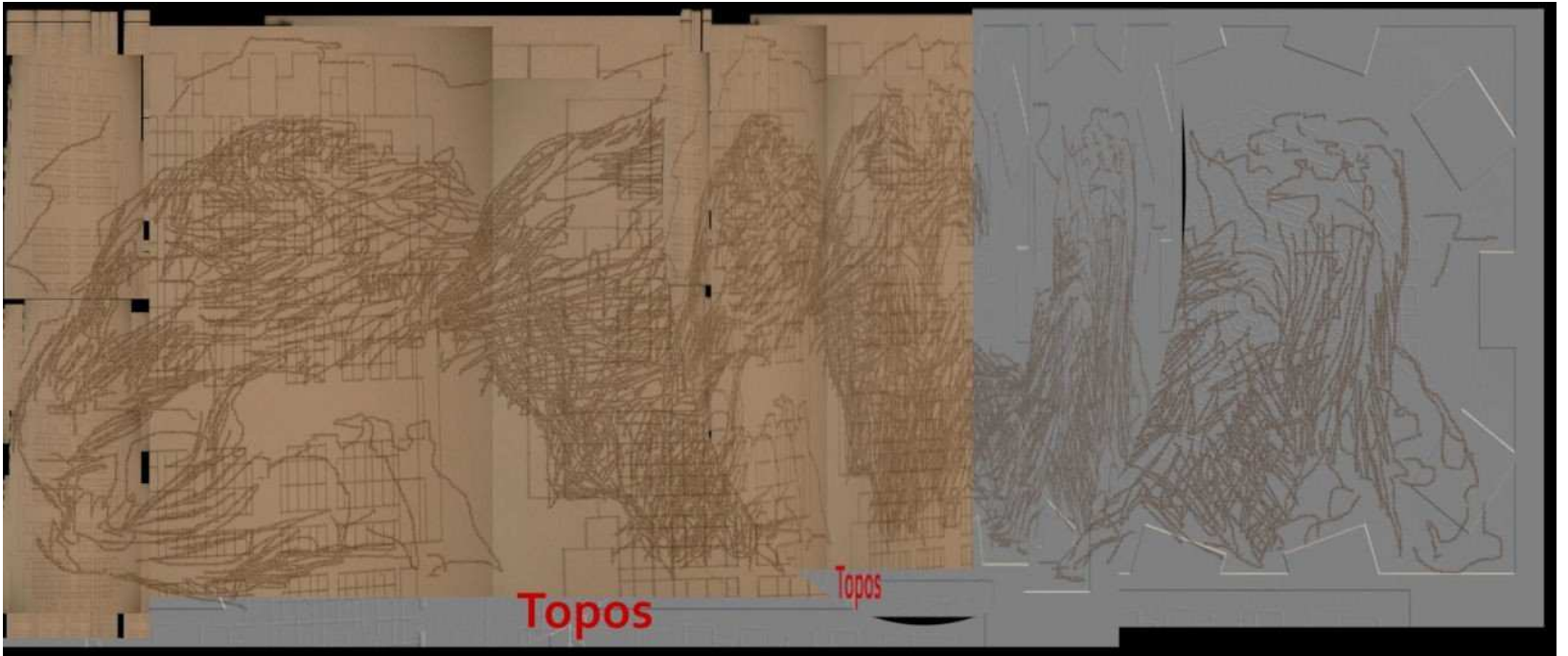
he software argument meets the philosophical bracket of consideration or complex reflectancy supporting the verb or energia of configuration. Therefore new art mapping is deconstructed to the rhetorics and denominations of strange loops , conceits, -art etymologies -architectures in the round.

The lease on leisure and pleasure within the works are denominations of "skrr" ('scratch' morph catalyst prestidigitator of morpho-mayhem (tropes) are allied to "plies" or spatial layering the meaning of the word concept to experience thus Plies + Skrr= pleasure.

Skrr : scar, scratch, sculpture, esquire, whisker, chiaroscuro, scurril scherzo, scribble, scribe inscribe, square

Skariphasai Greek sketch or engrave from the Assyrian root skkr- graven or talon like formation or





simulacrae

